Translating Children's Literature: Case Study of Picture Books by Ivana Barković

Frey, Barbara

Master's thesis / Diplomski rad

2019

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **Josip Juraj Strossmayer University of Osijek, Faculty of Humanities and Social Sciences / Sveučilište Josipa Jurja Strossmayera u Osijeku, Filozofski fakultet**

Permanent link / Trajna poveznica: https://urn.nsk.hr/urn:nbn:hr:142:324868

Rights / Prava: In copyright/Zaštićeno autorskim pravom.

Download date / Datum preuzimanja: **2024-05-13**

Repository / Repozitorij:

FFOS-repository - Repository of the Faculty of Humanities and Social Sciences Osijek

Sveučilište J. J. Strossmayera u Osijeku

Filozofski fakultet

Diplomski studij Engleski jezik – prevoditeljski smjer i Nakladništvo

Barbara Frey

Prevođenje dječje književnosti: analiza slikovnica Ivane Barković

Diplomski rad

Mentor: prof. dr. sc. Marija Omazić

Sumentorica: prof. Romana Čačija, viša lektorica

Osijek, 2019.

Sveučilište J. J. Strossmayera u Osijeku

Filozofski fakultet

Diplomski studij Engleski jezik – prevoditeljski smjer i Nakladništvo

Barbara Frey

Prevođenje dječje književnosti: analiza slikovnica Ivane Barković

Diplomski rad

Znanstveno područje: humanističke znanosti

Znanstveno polje: filologija

Znanstvena grana: anglistika

Mentor: prof. dr. sc. Marija Omazić

Sumentorica: prof. Romana Čačija, viša lektorica

Osijek, 2019.

J.J. Strossmayer University of Osijek

Faculty of Humanities and Social Sciences

Double Major MA Study Programme in English Language and Literature –

English Translation and Interpreting Studies and in Publishing

Barbara Frey

Translating Children's Literature: Case Study of Picture Books by Ivana Barković

Master's Thesis

Supervisor: Dr. Marija Omazić, Professor of Linguistics

Co-supervisor: Romana Čačija, senior language instructor

Osijek, 2019

J.J. Strossmayer University of Osijek

Faculty of Humanities and Social Sciences

Double Major MA Study Programme in English Language and Literature –

English Translation and Interpreting Studies and in Publishing

Barbara Frey

Translating Children's Literature: Case Study of Picture Books by Ivana Barković

Master's Thesis

Scientific area: humanities

Scientific field: philology

Scientific branch: English studies

Supervisor: Dr. Marija Omazić, Professor of Linguistics

Co-supervisor: Romana Čačija, senior language instructor

Osijek, 2019

Izjavljujem pod punom materijalnom i moralnom odgovornošću da sam ovaj rad samostalno napravila te da u njemu nema kopiranih ili prepisanih dijelova teksta tuđih radova, a da nisu označeni kako citati s napisanim izvorom odakle su preneseni. Svojim vlastoručnim potpisom potvrđujem da sam suglasna da Filozofski fakultet Osijek trajno pohrani i javno objavi ovaj moj rad u internetskoj bazi završnih i diplomskih radova knjižnice Filozofskog fakulteta Osijek, knjižnice Sveučilišta Josipa Jurja Strossmayera u Osijeku i Nacionalne sveučilišne knjižnice u Zagrebu.

U Osijeku, 30. 09. 2019.

Barbara Frey, 0122216706
_____
Ime i prezime, JMBAG

Abstract

The aim of this paper is to discuss children's literature, poetry, and their translations into English that are suitable for children. The purpose of this thesis was to research and look at, firstly, children's literature through means of translation and the strategies that can be used and, secondly, rhyming poetry through the possibility of its translations and the difficulty of the process. The results are shown in the case study of Croatian picture books written in prose and verse by Ivana Barković that I translated into the English language. The thesis is structured into six sections. The first section discusses children literature, the second section deals with poetry, the third section covers translating in general, and the last two sections discuss translating in children's literature and poetry. Different views of these topics are researched thoroughly through various scholars who have experience in the genres, and in the field of translation. Also, the topics of children's literature and poetry are discussed through various definitions, characteristics, categorizations, and even history, in order to show their differences and similarities. In addition, translating strategies from various scholars for children's literature as well as poetry are discussed. As an example, a case study is given of my own translations of the picture books with prose and verse by Ivana Barković into English.

KEY WORDS: children's literature, poetry, translation, strategies, picture books

Sažetak

Cilj je ovog rada raspraviti o dječjoj književnosti, poeziji i njihovim prijevodima na engleskom jeziku koji su prikladni za djecu. Svrha ovog diplomskog rada bila je istražiti i sagledati, prvo, dječju književnost kroz proces prevođenja i strategije koje se mogu koristiti, a drugo, poeziju koja se rimuje kroz mogućnost njezina prijevoda i poteškoće koje se mogu pojaviti u procesu prevođenja. Rezultate možemo vidjeti u slikovnicama na hrvatskom jeziku pisane prozom i poezijom autorice Ivane Barković koje sam ja prevela na engleski jezik. Rad je strukturiran u šest odjeljaka. U prvom će se dijelu raspraviti o dječjoj književnosti, u drugom dijelu o poeziji, treći dio pokriva prevođenje, a u posljednja dva odjeljka bit će riječi o prevođenju u dječjoj književnosti i poeziji. Ove teme temeljito su istražena kroz različita razmišljanja različitih znanstvenika koji imaju iskustva u ovim žanrovima i u području prevođenja. Također, teme dječje književnosti i poezije obrađuju se kroz različite definicije, karakteristike, kategorizacije, ali i povijesti, kako bi se ukazalo na njihove sličnosti i različitosti. Isto tako, raspravlja se o strategijama prevođenja dječje književnosti i poezije različitih znanstvenika. Za primjer, prikazani su moji prijevodi hrvatskih slikovnica pisane prozom i poezijom autorice Ivane Barković na engleski jezik.

KLJUČNE RIJEČI: dječja književnost, poezija, prijevod, strategije, slikovnice

Table of Contents

1. Introduction

Translating children's literature whether it is in prose or verse, can have each their own difficulties. This paper deals with the issues of their translations. Children's literature is a very broad term that includes many genres. It varies from picture books to poetry and novels that are initially suited for children. Children's literature is very important for a child's development. This is why the genres in children's literature need to be suited for children in the first place, as well as their translations.

Translating books that belong to children's literature is not an easy task. It can become very difficult to find various suitable equivalents in different target languages, as well as target culture that may not have similar traditions. This paper explores various aspects of children's literature and translation. The main aim is to present the view of children's literature whether prose and verse in translation and to show strategies for translating literature that children will read.

From defining children's literature to various characteristics that appear in children's literature, this is discussed in Chapter 2. The chapter also provides the history of children's literature from around the world. Moreover, the categorization of children's literature through genre and age is also described through the opinions of various scholars.

Chapter 3 deals with the appearance of poetry in children's literature. This chapter deals with poetry in general, from understanding to defining poetry from the opinions of various scholars. Some characteristics that appear in poetry are discussed in this chapter, as well.

The various definitions of translation from different scholars are provided in Chapter 4. Also, the translator's job is discussed along with the different types of translation that are stated by scholars such as Peter Newmark, John C. Catford, and even Roman Jakobson.

Translating specifically children's literature is explored in Chapter 5, where topics like child image and the role adults have in children's literature are discussed. Moreover, advice is provided to translators on what to keep in mind when translating specifically for children, as well as various translating strategies and types of adaptions.

Chapter 6 discusses the difficult task of translating poetry, where reasons and strategies to overcome these difficulties are provided. It also deals with the concept of translatability and untranslatability in poetry where scholars like John C. Catford and Anton Popovič are mentioned.

Chapter 7, the last chapter, deals with the case study of picture books and books of poems by Ivana Barković. The author's biography, the summary of the translated picture book, and

the specifics of translating poetry in books of poems are provided. The translation analysis of both case studies deals with the explained translating process and examples are given in both languages of the most difficult and interesting translated sections.

2. Children's literature

2.1. Definitions of children's literature

In order to introduce children's literature, it is important to explain what it is. "Children's literature could be easily defined as 'books for kids.' However, there are many different definitions of children's literature and even varying definitions for literature and children" (Anderson 2). According to Charles Temple, Miriam Martinez, and Junko Yokota (2014), "children's literature spans the range from alphabet books and nursery rhyme collections for the very young through novels and informational books for adolescents — in other words, from birth to about age fifteen" (7).

Furthermore, finding the right definition for children's literature can become a very difficult task to undertake as there is no right or wrong definition, but each researcher, or writer, will come up with their own definition based on the characteristics in children's literature they see or employ. For instance, Thomson-Wohlgemuth's (1998) insight on the variety of definitions for children's literature is that:

> *"...because of the complex characteristics of the subject matter, many different definitions are possible. They range from 'anything that a child finds interesting including newspapers, magazines, even video films', 'literature read by children up to the age of 16', 'literature intended and produced specifically for children' to 'literature for any child or adolescent under the adult age including textbooks for school'"* (5).

According to Jenifer Jasinski Schneider (2016), author of *The Inside, Outside, and Upside Downs of Children's Literature*, "children's literature is often defined as a collection of books written for children, read by children, and/or written about children. But this definition may be too simplistic for a not-so-simple genre" (10). She further states that children's literature is "an assortment of books (and not books) written for children (and adults), read by children (and adults), and written about children (but not necessarily)" (18).

Riitta Oittinen (2000) claims that "children's literature can be seen either as literature produced for children or as literature read by children" (61). In addition, she mentions Göte Klinberg, who "describes children's literature as literature produced specifically for children" (qtd. in Oittinen 61) and Lennart Hellsing who "defines children literature from a sociological and psychological angle" and states that "children literature is

anything the child reads or hears; anything from newspapers series TV shows and radio presentations to what we call books" (qtd. in Oittinen 62).

2.2. Categorization of children's literature

2.2.1. *Categorization by genre*

Children's literature can be categorized by genre and age. The categorization of children's literature by genre has been provided by many different scholars. Many have divided children's literature into similar and yet slightly different categories and subcategories.

For instance, in the book *Elementary Children's Literature* by Nancy L. Anderson, it is advised that "literature is best studied if it is organized into categories called *genres*[1]" (7). According to Anderson, children's literature is divided into "early childhood books (for children to age 6), traditional literature, fiction, biography and autobiography, informational books[2], and poetry and verse'" (8). In addition, some categories have subcategories, such as early childhood books with concept[3], pattern books[4], and wordless books[5], and the subcategory of concept picture books are divided into alphabet, counting, and general concept books[6]. Anderson also divides traditional literature into myths, fables, ballads, legends, tall tales[7], fairy tales, and traditional rhymes and fiction into subcategories like: fantasy, animal fantasy, contemporary realistic fiction, and historical fiction (8).

Likewise, Candice Livingston and Molly Brown (2017) have given their own categorization of children's literature, which is similar to the categorization mentioned above by Nancy L. Anderson. However, the difference is that they divided fairy tales into the following subcategories: cumulative tales[8] ("also called a chain tale"), pourquoi tales[9] ("also known as 'why tales'"), beast tales[10], trickster

---

[1] "Genres are groupings of books with similar style, form, or content" (Anderson 7)
[2] "Trade books with the primary purpose of informing the reader by providing an in-depth explanation of factual material" (Anderson 7)
[3] "…picture books that present numerous examples of a particular concept, such as the common colors" (Anderson 8)
[4] "…predictable books that contain repetitive words, phrases, questions, or structure" (Anderson 8)
[5] "…books in which the story is revealed through a sequence of illustrations with no—or very few—words" (Anderson 8)
[6] "…concept books that present other common concepts such as colors and opposites" (Anderson 8)
[7] "…exaggerated stories with gigantic, extravagant, and flamboyant characters (e.g., Paul Bunyan)" (Anderson 8)
[8] "…action or dialogue is repeated and consequently builds up in progression as the tale progresses" (Livingston, Brown 7)
[9] "…are used to describe 'why' things happen (e.g. why the crocodile has a bumpy back)" (Livingston, Brown 9)

tales[11], and noodlehead tales[12] (6-10). In addition, Livingston and Brown added some more genres to their categorization such as school stories, plays, religious texts, and also comic books and graphic novels (22-24).

In *Writing Essentials* by Regie Routman, Marcie Haloin (2005) provided her categorization in a table format. The first main category she mentioned is Traditional Literature and Folktales, which she divided into subcategories: fairy tales, tall tales, legends, myths, fables, and proverbs (1). The second main category according to Haloin is called Personal Narratives with subcategories that include memoirs, journals and diaries, letters, postcards, personal correspondence, autobiographies, individual biographies, and collective biographies (2). The third main category in her table is Informational Books with only two subcategories: essays and process explanations (3). Also, Haloin gives the fourth main category, Fiction, which is divided into subcategories such as picture books, historical fiction, adventure stories, sports stories, and animal realism (3, 4). The fifth main category is Fantasy, which is divided into animal fantasy and science fiction (4), while the sixth main category, Realistic Fiction, has subcategories that include contemporary realistic fiction and mysteries (5). The last two main categories are Poetry and Speech, Drama, and Reader's Theatre (Haloin 5).

Furthermore, another categorization of children's literature was made by Charles Temple, Miriam Martinez, and Junko Yokota. In their table, they give four main categories, each containing subcategories. The first category is Folktales with subcategories like fairy tales, legends, fables, epics, myths, and pourquoi stories (26). The second category in their table is Realistic Fiction, which is divided into adventure stories, humorous stories, relationship stories, and historical fiction (26). In their third main category, Fantasy, Temple, Martinez, and Yokota include subcategories like high fantasy, low fantasy, and science fiction (26). Finally, the last category they list is Poetry with the following subcategories: narrative poems, lyric or expressive poems, humorous poems, and novels in verse (26).

---

[10] "…a shortened tale/poem in which animals talk and is often recognised as a traditional repetition of symbolic writing" (Livingston, Brown 9)

[11] These tales "form a strong subdivision of Folk Tales in which the wits of ordinary people are tested by trolls, devils and fairies" (Livingston, Brown 9)

[12] They are "…tales of typical fools or well-intended individuals who often lack common sense or who take words too literally" (Livingston, Brown 10)

2.2.2. *Categorization by age*

The categorization of children's literature by age is not as extensive as that by genre. However, a few scholars have written about this categorization as well. Some people consider children's literature to span the age group of birth through 18 (Anderson 3). However, in her text *Elementary Children's Literature,* Anderson disagrees and states that "literature for youth ages 13 to 18 is adolescent or young adult literature, and literature for youth from birth through age 13 is children's literature" (3).

In her book *Discovering children literature* Judith Hillman (1999)[13] states that "as children grow their interest on type of book may change" (2). She writes about how children's growth can be divided into four stages, because it is "important to understand children development on what their interest in terms of the kind of book they need" (2). Hillman notes that the first phase is "infancy through preschool" (2), where "children learn language by listening both from conversation and through story and poetry performed by parents, teachers or caregivers" (2). Their development continues through to the second phase, or "early childhood (5–8)", where children are "developing language, enjoying achievement (learning to read)" (2) etc. "Middle childhood" lasts between the ages of nine and twelve and children are:

> "• *becoming more like adult in logical thought pattern*
> • *growing increasingly dependent on peer group*
> • *perfecting skills*
> • *employing metacognitive thought*
> • *moving toward independence from parents*
> • *developing competence in interpersonal and social relationships*" (3).

In the end, the fourth and last phase is adolescence, where biological and emotional growth brings about changes and development in logical thinking and identity (3).

---

[13] qtd. in Marwiyah. (2008) 'Children and young adult literature' p. 2-3.

2.3. Characteristics of children's literature

Children's literature is also important because of its characteristics that differentiate it from other types of literature. Gabriele Thomson-Wohlgemuth (1998) states that "children's literature is believed to be less demanding than literature for adults and, therefore, of less value and interest" (3) and also lower in quality. This even led to the fact that "royalties for children's literature have always been lower than those for literature written for adults" (Thomson-Wohlgemuth 3). Also, Judith Hillman "describes some signs of poor quality—stodgy writing with plots that are too predictable, too illogical, or too didactic" (qtd. Anderson 2).

However, looking towards more positive characteristics, Myles McDowell tried to define children's books by their characteristics in the following way:

> *"They are generally shorter; they tend to favor an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; they tend to be optimistic rather than depressive; language is child-oriented; plots are of a distinctive order, probability is often discarded; and one could go on endlessly talking of magic and fantasy and simplicity and adventure"* (qtd. in Thomson-Wohlgemuth 6).

To understand this long definition better, it is important to mention the most obvious characteristic we can see when picking up a children's book, the size. Such books "are widely accepted as short, rather 'thin' books. It was rare, in children's fiction, to find a three-hundred and fifty page extravaganza until J. K. Rowling's Harry Potter series came to be" ("Children's Literature – An Overview" 19-20). In addition to the obvious characteristics in children's literature, it is crucial to mention that visual elements are equally important "since most children books combine text and illustration" (Marwiyah 7) and "children's literature tends to be more directed toward its readers" (Beddiaf 5).

In their article "Children's Books in Children's Hands", Charles Temple, Miriam Martinez, and Junko Yokota state some other common qualities that children's books have: "a child protagonist and an issue that concerns children" (9). The third quality they mention is "a straightforward story line, with a linear and limited time sequence in a confined setting" (9) and lastly, "language that is concrete and vivid and not overly complex" (9).

An article titled "Children's Literature – An Overview" mentions similar characteristics to those provided by Charles Temple, Miriam Martinez, and Junko

Yokota, and adds a few more. One main characteristic of children's books is the previously mentioned child protagonist who is the main element of children's books: "the child at the center helps the child reader to identify with the protagonist and enter more fully into the work" (23). In addition, "animals as the protagonists or as supporters of the protagonists, is yet another convention depicted in children's literature" (24). The second set of characteristics involves the story and setting. In other words, "in most children's books there is a zealous treatment of the story and character, to a passive one. Description, introspection and reflection in the passive mode are usually avoided, in favor of action, incident and dialogue" (20). The article also mentions the third and equally important characteristic, the language. Children's books are where "a fairly simple, limited, vocabulary is the common norm" (21), especially since "children are sensitive to words, their lineament and their sonancy. Words that are unfamiliar are often challenging, and even have a 'mystery, glamour, beauty, interest and luminosity'" (22). "In addition to language restrictions …. classical allusions, mythology, puns, irony and satire, on an extended scale cause problems to the child reader" ("Children's Literature – An Overview" 22). However, it is mentioned in the article that "such new or unknown words or vocabulary are necessary to help develop a child's language building activity" (22). Also, it is good to state another interesting characteristic that the article mentions, such as adult figures in children's literature. Adult figures in children's books are considerably negligible … they are portrayed in a negative light or censorious tone (26). They are "usually relegated to the background, supply food, other comforts and necessities to the child protagonist. Kept away from the vicinity, they turn up in the book to help, to advise and in the end to applaud the children's activities…." (26).

2.4. History of children's literature

The history of children's literature goes back centuries. Judith Hillman "divided the history of children's literature into 5 periods: before 16th century, 16th and 17th century, 18th century, 19th century, and the 20th century" (qtd. in Marwiyah 5). However, it is important to say that children's literature started much earlier, like most literature, by oral tradition, "story-tellers and rituals" (Marwiyah 5). Therefore, we can say that children's literature has been around for a very long time. "Just as other forms of literature, it grew from stories passed down through oral tradition from generation to generation" (Hilu 3). Anderson mentions that, during the Middle Ages, the "earliest

books written for children were entirely religious, instructional, or for the improvement of their morals and manners (5).

For "children in Puritan Times" (Temple, Martinez, Yokota 12), in the 16th and 17th century, "several types of literature were produced, such as picture book like *Orbis Pictus*, and fairy tales. The first children's book made was chapbook[14] and hornbook. The content of books in this period was religious didactic" (Marwiyah 5). Chapbooks "were made of folded sheets of paper and were inexpensive to produce and light to carry. They contained popular stories, such as 'Jack, the Giant Killer,' 'The History of Sir Richard Whittington,' and 'Saint George and the Dragon'" (Temple, Martinez, Yokota 12). On the other hand, hornbooks are "small wooden boards shaped like paddles and covered with a thin layer of transparent horn" (Marwiyah 5). They "were filled with lessons in religion, manners, the alphabet, and reading (Temple, Martinez, Yokota 12) and "included a translation of the Lord's prayer" (Lathey 15). "Children of the fifteenth to eighteenth centuries … turned to hornbooks and chapbooks for their reading fare" (Temple, Martinez, Yokota 12). Other than that, Jenifer Jasinski Schneider mentions that "spelling books, primers, and alphabet books were intended to support religious and/or academic instruction for children. Yet, the notion of reading for pleasure or the production of texts for children's amusement was not a priority" (25). She notes that even though many of these reading materials "often featured rhymes, fairy tales, or alphabet books along with crime stories, songs, and prophecies; however, children were not the only target audience of these texts" (25). Also, Anderson notes that "children in the English-speaking world read and enjoyed adult novels, such as *Robinson Crusoe* (Defoe, 1719), *Gulliver's Travels* (Swift, 1726) … and *Journey to the Center of the Earth* (Verne, 1864)" (5). She states that these books were "very advanced reading", and that they "must have been read by older, more capable children who perhaps shared them with their younger siblings" (5). However, Hilu mentions that "during the 1600s, the concept of childhood was evolving" (3). Thus, publishers throughout Europe began printing books specifically intended for children (Hilu 3).

The 18th century or the era of "Enlightenment" (Temple, Martinez, Yokota 12), was a period when "the trend of illustrating children's books prevailed" (Hilu 3). "The tradition of mother goose nursery rhymes was developed. The theme used varied: political satire, human straits, and human folly. Scientific didacticism replaced the religious one"

---

[14] "'chap' is derived from the word 'cheap'" (Temple, Martinez, Yokota 12)

(Marwiyah 5). Around 1744, "an English publisher named John Newbery published books for children to enjoy" (Anderson 5). "Newbery is believed to have written some of the books he published, including *A Little Pretty Pocket-Book* and *The History of Little Goody Two-Shoes*" (Temple, Martinez, Yokota 13). "One such book, *The History of Little Goody Two Shoes* … is considered the first novel written especially for children" (Anderson 5), while others argue that *A Little Pretty Pocket-Book* "was heralded as the true first book intended for children's pleasure reading" (Hilu 3). Nevertheless, Anderson mentions that "Newbery's books were highly moralistic, but at least someone had recognized that children needed to be entertained as well as indoctrinated" (5). However, unsurprisingly, "those early books would not entertain children today" (Anderson 5).

As time went by and "as paper and printing became more economical, the children's book industry veritably boomed during the 1800s" (Hilu 4) and "books for children became more entertaining" (Temple, Martinez, Yokota 13). Marwiyah stated that the 19th century is known as the "era of Golden Age" (6), while Temple, Martinez, Yokota noted that during this period "delightful works written expressly for children emerged that still rank among the most popular books of all time" (13). In addition, "parents began to sentimentalize childhood, creating what has been called 'the cult of childhood.' Some of the very best writers created books for children" (13). "Children's literature in this period became more various such as collections of folklore such as Ugly duckling. The role of illustrator who used technology produced good picture books" (Marwiyah 6). Anderson goes on to state that "children's literature as we know it today began in 1865 when Lewis Carroll wrote *Alice's Adventures in Wonderland*. It was the first novel written especially for children that was purely entertaining, with no instructional purpose" (4). "Alice was the prototype—the first of its kind—of modern children's literature" (Anderson 5). Moreover, Charles Temple, Miriam Martinez, and Junko Yokota state that the "Golden Age" of children's literature continued to the 1920s" (14).

> *"The early 1900s saw the publication of L. Frank Baum's The Wizard of Oz (1900), Beatrix Potter's The Tale of Peter Rabbit (1902) … Frances Hodgson Burnett's The Secret Garden (1910), Hugh Lofting's The Story of Doctor Dolittle (1920), … and A. A. Milne's Winnie the Pooh (1926)"*
> (Temple, Martinez, Yokota 14)

Lastly, Marwiyah mentions that the 20th century "was marked by the explosion of picture books. The genre of children's literature varied like fantasy, historical fiction, folklore, realistic adventure, animal stories, poetry and family stories" (6).

3. Poetry

3.1. Definition

Since poetry often appears in children's literature, it is important to mention what poetry actually is and, most importantly, how to translate it.

Firstly, Ovidiu Matiu (2008) states that poetry is

> "...*neither just words, nor just metre. Translators and theoreticians characterise it as music of words, as a way of seeing and interpreting the world and our experience of it and of conveying to the listener a heightened awareness of it through an intense concentration of metaphor and words in which the natural flow of speech sounds is moulded to some kind of formal pattern*" (127).

To understand poetry, Leila Niknasab and Elham Pishbin (2011) noted that "we must be aware of the central two-fold approach to the rendering of poetry: it is necessary to know the literal sense as well as the symbolic or the meaning supposed to be understood by readers" (2). They provide some other definitions, where they explain that poetry is "a means of expressing one nation's feelings and attitudes. Translation acts as a bridging tool through which different cultures can get closer to each other" (2). Also, they state that even though poetry translation is difficult and complex, there are still "excellent and acceptable translations of masterpieces of world poetry" (2). In their article 'On the Translation of Poetry: A Look at Sohrab Sepehri's Traveler', they also note that poetry "is a work of art, a composition, a work of verse, which may be in rhyme or may be blank verse or a combination of the two. Or it may depend on having a fixed number of syllables" (3). Moreover, they go on to state that "poetry is a general term encompassing all kinds of metrical composition. It is often used with reservation and the opposite of verse" (3). Niknasab and Pishbin mention that the one thing that makes poems different from other forms is "a species of magic" (3). They note that this is because of the "way the words lean upon each other, are linked and interlocked in sense and rhythm, and thus elicit from each other's syllables a kind of tune whose beat and melody varies subtly and which is different from that of prose*"* (3).

Some definitions by other authors[15] included in their article are Neoplatonic philosophers, who thought "poetry was the most estimable form of imitation because it 'copied' not nature but a divine archetype" (3) or as Random House Unabridged

---

[15] qtd. in Niknasab, Leila. Pishbin, Elham. (2011) 'On the translation of poetry: a look at Sohrab Sepehri's Traveler' p. 2.

Dictionary (2006) defines it, "the art of rhythmical composition, written or spoken, for exciting pleasure by beautiful imaginative or elevated thoughts" (3). Robert Frost (1969) believes that poetry is a "memorable speech which is lost in translation. Poetry is the expression of feelings experienced by a poet" (3), while Nair (1991) says, "poetry is an imaginative rendering of a poet's feelings and experiences" (3) and New Critics consider poetry to be "a means of resisting commodification and superficiality. Harmony is created out of contradictions and tension in a poem and finally a central alternative is shown. All of these are due to the internal organization or formal structure of a poem" (3). It is also important to mention that "some forms of poetry are specific to particular cultures and genres, responding to the characteristics of the language in which the poet writes. In this case translation of poetry preserving both form and content becomes harder than before" (3).

3.2. Characteristics

When looking and reading poetry, its characteristics are either very visible, for example, the "length of line is the most distinguishable attribute in human eyes" (Tizhoosh, Sahba, Dara 29) or not visible, but left to the emotions a person feels while reading a poem. For instance, Sullivan (2007) has indicated that there is a delicate architecture in poetry that includes concreteness, voice, emotion, ambiguity, tension, and associative logic (qtd. in Butler-Kisber, Stewart 5).

Furthermore, Hamid R. Tizhoosh, Farhang Sahba, and Rozita Dara (2008) stated in their article titled 'Poetic Features for Poem Recognition: A Comparative Study' that "poetry constitutes a strong unity between content and form and is a particular form of literature characterized by specific use of sound and meanings of language to create ideas and feelings (26). However, they also claim that true "elements of poetry that allow humans to distinguish it from other types of text include rhythm and meter, sounds, imagery and form" (26). The article notes that "rhythm is the flow of sound produced by the poem and meter is the repeating pattern of the rhythm (26). Also, Tizhoosh, Sahba, Dara state that "a meter is usually counted in syllables" (26), "periodic sequences of stressed and unstressed syllables" (27). Also, they mention the shape of the poem and meaning. The shape is an interesting element since "poems have distinguishable structural features (shape) which can be used to classify poems" (27), for example, "the lines of poems are often much shorter than those of prose" (27). As far as

meaning is concerned, they note in the article that "an undeniable quality in almost any poem or lyrics is the image provided by words choice" (27).

To conclude, Khalil Hassan Nofal (2011) mentions a list of 11 other elements in his article 'Syntactic Aspects of Poetry: A Pragmatic Perspective':[16]

1. *The use of complex language which often refuses traditional syntax, grammar and punctuation*

2. *Poetic language is influenced by spoken language*

3. *Repetition or parallelism, metaphor, metonymy, heaps of images, simile, personification and irony and musical devices such as alliteration and assonance*

4. *The use of foregrounding as the aesthetically intentional distortion of the linguistic components is another feature of poetry*

5. *The use of neologism and archaism characterize poetic language*

6. *The rules of grammar are modified in the poetic language*

7. *Sentence structure and phrase structure in the poetic language is different from those of any literary genre and is similar to those of spoken code*

8. *Structure movement operates on sentence constituents and phrase constituents*

9. *Poets employ the phenomena of discontinuity and broken order that involve subjects, objects, adjectives, and verbs. Pleonasm is a characteristic feature of poetry*

10. *Passive constructions, agentive and agentless, are frequently used*

11. *Figures of speech such as metaphor, simile and personification are extensively used*

12. *From a pragmatic perspective, the poet may wish to carry over to the readers / hearer a particular message which is not actually embodied in the references of the individual words*

---

[16] Nofal, K. H. (2011) 'Syntactic Aspects of Poetry: A Pragmatic Perspective'. International Journal of Business and Social Science p. 61-62.

4. Translation

4.1. Translators

When it comes to translating, firstly, we must mention the most important person throughout the whole process, the translator. The job of a translator is "consisted of reproducing in another language what the original author previously expressed in his native language, with the intention of making it accessible to a greater number of people" (Fernández 3).

Secondly, there are different ways that each translator deals with translating their work, as Riitta Oittinen (2006) states in her article 'No innocent act on the ethics of translating for children', "the reasons behind the translators' very different solutions seem to lie in their different strategies, different audiences and different views of the story as a whole" (36). In addition, "translated texts always reveal the translator's intentions, feelings and moral values, making translation an inherently ethical issue" (37).

There is an ongoing debate about staying faithful to the original during the process of translation. As Jan Van Coillie summarized Riitta Oittinen's book in his article 'Character Names in Translation: A Functional Approach', "it is more important to be 'loyal' to the readers of the target text than 'faithful' to the source text" (Coillie 137). However, Jan Van Coillie, for example, argues "that the translator should strive to strike a balance between both. Respect for the original style and the author's intention is essential, but interpretations of that intention can vary, just as the manner in which the translator communicates it does" (137).

Moreover, "translation of a text inevitably involves at least two cultures" (Dastjerdi, Hakimshafaaii, Jannesaari 28). Vladimir Bubrin (2007) agrees, further stating that translation "is broader than a narrow linguistic exercise, it is not about comparing two languages, but about the interpretation of a text in two different languages, thus involving a shift between cultures (206). However, Belen Gonzalez Cascallana (2006) believes that "even when the two cultures involved are not too distant, the difficulty in decoding these cultural signs can be more problematic for the translator than the semantic or syntactic difficulties of a text" (97).

4.2. Definition of translation

Many different scholars provide different definitions of translation. For example, Riitta Oittinen (2006), in her article titled 'No Innocent Act on the Ethics of Translating for Children' states that "all texts and all translations are directed toward their readers and listeners, but all readers and listeners are also directed toward the texts. In other words, there is a mutual will to understand and to be understood" (37). She also mentions Andre Lefevere (1992), who wrote his view on translating in his book *Translation, Rewriting, and the Manipulation of Literary Fame* and said, "rather than producing 'sameness', translation is rewriting for new readers in the target culture" (qtd. in Oittinen 39).

Some other definitions by scholars in the field of translation have been given by John C. Catford (1965), who states in his book *A Linguistic Theory of Translation* that translation is "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (20) while Gideon Toury (1995) notes that "translation is a kind of activity which inevitably involves at least two languages and two cultural traditions, i.e., at least two sets of norm-systems on each level" (200). In his book titled *A Textbook of Translation,* Peter Newmark (1988) considers translation to be "a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language" (7), while Jeremy Munday (2002) claims that translation is when "the process of translation between two different written languages involves the translator changing an original written text (ST[17]) in the original verbal language (SL[18]) into a written text (TT[19]) in a different verbal language (TL[20])" (6). Belen Gonzalez Cascallana (2014) states in his article 'Translating cultural intertextuality in children's literature' that "translation is a matter of semiotic transformations and operations that presuppose choices, alternatives, decisions, strategies, aims and goals" (99).

Vladimir Bubrin (2007), the author of the article titled 'Marko Marulić's Croatian Poetry in English in the Light of Umberto Eco's Theory of Translation', refers to Umberto Eco's (2001) theory on translation. Eco states that because "translation is an act of interpretation the translator cannot avoid imposing his own interpretation on the original text. Provided the translator lays primary stress on emulation at the expense of literal faithfulness, the *intentio operis* can be preserved" (qtd. in Bubrin 217). In

---

[17] source text
[18] source language
[19] target text
[20] target language

addition, "through a poetic discourse immersed in the genius and nuances of the target language, a translation following this approach stands to achieve a higher aesthetic effect" (qtd. in Bubrin 217).

Of course, in conclusion, it is important to say that "in order to achieve a translation of good quality, the translator should make a huge effort and spend much of his time to work on it" (Fernández 3).

4.3. Types of translation

There are different types of translations introduced by various scholars. For instance, according to Peter Newmark (1988), there are a few methods in translation such as word-for-word translation, literal translation, faithful translation, semantic translation, adaption, free translation, idiomatic translation, and communicative translation (40-41). However, he notes that "that only semantic and communicative translation fulfill the two main aims of translation, which are first, accuracy, and second, economy" (41). In addition, he states that semantic translations are "used for 'expressive' texts, communicative for 'informative' and 'vocative' texts" (41).

John C. Catford (1965) introduces "some broad types or categories of translation in terms of the extent, levels, and ranks of translation" (21). The first type is full translation vs. partial translation which "relates to the extent (in a syntagmatic sense) of SL text which is submitted to the translation process" (21). "In a full translation, every part of the SL text is replaced by TL text material" (21), while "in a partial translation, some part or parts of the SL text are left untranslated: they are simply transferred to and incorporated in the TL text" (21). The second type is total translation vs. restricted translation which "relates to the levels of language involved in translation" (22). In other words, total translation is "translation in which all levels of the SL text are replaced by TL material" (22), while restricted translation means "replacement of SL textual material by equivalent TL textual material at only one level, that is translation performed only at the phonological or at the graphological level, or at only one of the two levels of grammar and lexis" (22). The last type is rank-bound translation which "relates to the rank in a grammatical (or phonological) hierarchy at which translation equivalence is established" (24). In rank-bound translation "an attempt is made always to select TL equivalents at the same rank, e.g. word" (25).

In his essay titled 'On Linguistic Aspects of Translation', Roman Jakobson (1950) identifies "three kinds of translation" (114):

"*1. Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language.*

2. Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language.

3. Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems." (114)

Authors of *Routledge Encyclopedia of Translation Studies,* Mona Baker and Gabriela Saldanha, mention that Georges L. Bastin (2005) stated in his article 'Les interventions délibérées du traducteur' that "adaptation is considered only one type of 'intervention' on the part of translators, among which a distinction must be made between 'deliberate interventions'" (qtd. in Baker and Saldanha 3) and deviations from literality" (3). In Baker and Saldanha's book there is a list of types of adaptations in translations. They first state "common factors (i.e. conditions) which cause translators to resort to adaptation" (5):

- cross-code breakdown*: where there are simply cross-code breakdown no lexical equivalents in the target language*

- situational or cultural inadequacy*: where the situational or cultural inadequacy context or views referred to in the original text do not exist or do not apply in the target culture*

- genre switching*: a change from one discourse genre switching type to another often entails a global re-creation of the original text*

- disruption of the communication process*: the disruption of the communication process emergence of a new epoch or approach or the need to address a different type of readership often requires modifications in style, content and/or presentation.* (5)

After mentioning the above-mentioned factors, or conditions, the authors continue to note two "major types of adaptation" (5). The first is "local adaptation caused by problems arising from the original text itself and limited to certain parts of it" (5). This is "a translation procedure which is guided by principles of effectiveness and efficiency and seeks to achieve a balance between what is to be transformed and highlighted and what is to be left unchanged" (5). The second type is "global adaptation, which is determined by factors outside the original text and which involves a more wide-ranging revision" (5). This type of adaption "constitutes a general strategy which aims to

reconstruct the purpose, function or impact of the source text. The intervention of the translator is systematic and he or she may sacrifice formal elements and even semantic meaning in order to reproduce the function of the original" (5).

The following chapter will look more closely into issues related to the translation of children's literature.

5. Translating children's literature

When it comes to translating children's literature, "we need to ask crucial questions, such as: Why are we translating? In which way will this translation be successful for its purpose? For whom are we translating?" (Oittinen 42). Isabel Pascua-Febles (2006) mentions some more questions such as "should the translator's main task be to represent the ideology of the source text? Or adapt the text to the ideology and current educational and publishing norms of the target culture? Or follow the needs of the young readers, using the language these youngsters speak at home?" (112).

Being "a successful, professional translator of literature for either children or adults requires analytical and sensitive reading and writing skills" (Oittinen 35) and as Isabel Pascua-Febles (2006) states in her article 'Translating Cultural References: The Language of Young People in Literary Texts', the attention of translators "must be geared first and foremost to the young reader him- or herself. The fundamental objective is to convert a text written for young German and English people into a new text written for contemporary young Spaniards" (114). In addition, Belen Gonzalez Cascallana (2006) notes that, when translating children's literature, translators need to pay attention to "numerous constraints that enter into play during the translation process" (97). Some best examples he mentions are "the status of the source text, its adjustment to ideological and/or didactic purposes, its degree of complexity, the needs of the target audience and the prevailing translational norms in the target culture all present specific areas of challenge" (97, 98). Riitta Oittinen (2006) mentions some other examples where "pre-literate children listen to texts mediated and read aloud by adults. Through various means – repetition, sentence structure, line breaks, rhythm, and punctuation – the translator makes her or his text live on the aloud-reader's tongue" (39). Also, "the translator should also be aware of the different potential of expression – intonation, tone, tempo, pauses, stress, rhythm, duration – and contribute in every way possible to the aloud-reader's enjoyment of the story" (39). In addition, "without flouting the children's expectations, the translator has to meet the needs and demands of different readers who are often hidden. The presence of these different readerships may pose a problem for the coherence of the translated text" (Pascua-Febles 111).

Moreover, Riitta Oittinen (2006) talks about her vision on the "the purpose and ethics of translating children's books" (35) which is "to help children to enjoy their human potential to the fullest. Of course, according to our child images, opinions vary on how this goal can be reached in practice" (35). In addition, the "child image is a central factor in translating

children's books: according to their ideologies, translators direct their words at some kind of child, naive or understanding, innocent or experienced" (41-42).

Also, an important question to consider is, how do adults play a role in translated children's literature? Children's books are "chosen for translation" (House 685) by adults who also "translate them and buy the translations for children. It is also the adults who usually read the books aloud" (Oittinen 36). Juliane House (2004) states in her article 'Linguistic aspects of the translation of children's books' that children's books are picked "because they are regarded as 'internationally safe', a cultural filter is nevertheless often placed between source and target texts, and changes are undertaken both subtly and systematically" (685), especially since, as Riitta Oittinen (2006) states, "children's books need to conform to adult tastes and likes and dislikes: to put it explicitly, the adults are the producers and the children the consumers of children's literature" (36).

Juliane House (2004) best explains the reasons for changes that happen in translation of children's literature and claims that it "is simply that children's knowledge of the world and of different cultural contexts is still limited and that in translating for children, translators feel a greater need to engage in adaptations and explanations than they would when they are translating for adults" (685). Another reason is "that the different traditions in children's literature in the source and target language communities influence the decisions made by translators when they process and translate original texts" (685). For example,

> "Cultural conversions take place ... whenever source cultural norms are deemed 'undesirable': names, food, drinks, clothes, etc. are often converted haphazardly or systematically. Thus, for example, 'bacon' is translated into Hebrew as 'veal'. Religious reasons also influence the decision to replace a Christmas tree with a 'channukiah'" (686)

5.1. Type of translating strategies

When it comes to strategies used in translating children's literature, translators are finding creative and structural ways to translate books for children in the appropriate way, with hope that the essence and meaning are not lost in translation, which can happen more often than not. Juliane House (2004) states that usually "the translator (who may, of course, have had to fulfill a request by an editor or a publisher) feels it necessary to 'purify' the original from influences that might turn out to corrupt children" (685). She mentions Astrid Lindgren (1969) who "points out that children themselves often like to read wild, tense, dramatic scenes. We are thus faced not only with disrespect of

children's books, and of their authors, but also of the children themselves" (qtd. in House 685). Juliane House (2004) further claims that "the translation of children's books can be seen as governed 'operational norms'" (686). She mentions Klingberg (1978)[21] who suggested this "classification of 'universal' types of discrepancies between an original children's text and its translation" (686):

> *"(1) omissions*
>
> *(2) additions for reasons of*
>
> > *(a) adornment*
> >
> > *(b) logical explanation*
> >
> > *(c) pedagogic consideration*
> >
> > *(d) sentimentalization*
>
> *(3) mistranslations"* (686)

In Robert Tabbert's (2002) article 'Approaches to the translation of children's literature – A review of critical studies since 1960', Zohar Shavit (1986) claims that "there are five ways in which a text for children may be manipulated in translation" (qtd. in Tabbert, 315):

> *(1) affiliation to successful models in the target system (Gulliver's travels, the satire, is turned into a fantasy story for children)*
>
> *(2) disrespect for the text's integrality (the frequent case of abridgements)*
>
> *(3) reduction of complexity (e.g. by eliminating irony)*
>
> *(4) ideological adaptation (e.g. Campe's adaptation of Defoe's Robinson Crusoe to Rousseau's pedagogical system)*
>
> *(5) adaptation to stylistic norms (e.g. to high literary style in Hebrew in order to enrich the child reader's vocabulary).* (Tabbert 315)

He also mentions Emer O'Sullivan (1991/1992), who states that there are five "elements of a seminar on translating children's literature" (qtd. in Tabbert 317):

> *(1) interplay of picture and words in picture books,*
>
> *(2) cultural references,*
>
> *(3) playful use of language,*

---

[21] qtd. in House, Juliane. (2004) 'Linguistic aspects of the translation of children's books' in Kittel, Harald, Armin Paul Frank, Norbert Greiner, Theo Hermans, Werner Koller, José Lambert, Fritz Paul, Juliane House, Brigitte Schultze, eds. Ubersetzung – Translation - Traduction. Germany. p. 686.

(4) dialect, register, names,

(5) the possibility of double address (of child and adult). (Tabbert 317)

Jan Van Coillie (2006) states in his article titled 'Character names in translation. A functional approach' that "translating children's books is largely based on suppositions about what children can or cannot handle and what they need" (137). Some examples Coillie gives are "adapting the names facilitates identification with the characters; foreign names and other cultural information help children develop respect for other cultures" (137). He further mentions his own strategies when translating names, especially since "there is a risk that they may have another effect than that originally intended by the author: the name may be too difficult to read, for example, or it may not have the desired connotations in the target language" (124). Some strategies, according to him, are non-translation, reproduction, copying, non-translation plus additional explanation, replacement of a personal name by a common noun, replacement by a counterpart in the target language (exonym), replacement by a more widely known name from the source culture or an internationally known name with the same function, replacement by another name from the target language (substitution), deletion, etc. (125-129)

Riitta Oittinen (2000), in her book titled *Translating for Children,* mentions Klingberg's[22] terminology, such as cultural context adaptation, modernization, and purification, when it comes to strategies in translation. She states that Klingberg divides adaptation "into subcategories like deletion, addition, explanation, simplification, or localization (one way of domestication) (89) and mentions "'antilocalizing' (a more descriptive term for foreignizing) as a means of retaining all the information in the original—like names, years, places—as it is" (89-90). Also, cultural context adaptation is "where things (e.g., personal and geographical names and measurements) are explained to the reading and listening children, who, due to their lack of experience, may not understand the foreign or otherwise strange information found in books" (90). In addition, purification "means sanitizing values in translations (and illustrations), through deletion and addition, while modernization mean altering whole texts to fit some more recent time and place" (90).

---

[22] qtd. in Oittinen, Riitta. (2000) *Translating for Children.* p. 89-90.

The following chapters will offer a few viewpoints when it comes to translating poetry and some of the many issues encountered when dealing with this particularly difficult task.

6. Translating poetry

Translating poetry is considered a very difficult task since it "presents special challenges to translators in addition to its content" (Jamshidian, Mohammadi 158). In the article 'Strategies for Translating Poetry Aesthetically' Maha Tahir Eesa (2008) states that this is where

> *"literary (and poetic) translation has to reproduce the original artistic images in another language so that the reader of the translation may be inspired and entertained aesthetically in the same way the native reader is being done by the original and this makes poetic translation an ever debatable matter"* (3).

Vladimir Bubrin (2007) states that "apart from a thorough knowledge of the original text, the translator must be sensitive to the inner rhythm of the original narrative or story, its connotative values, i.e. that which rests behind the outer form and style" (207). Also, "if it is accepted that one of the purposes of literary translation is to make the reader acquainted with other nations' cultures in other parts of the world, then translation of cultural values and concepts of a literary work becomes inevitable" (Dastjerdi, Hakimshafaaii, Jannesaari 28).

6.1. Translators in poetry translations

When it comes to translating poetry, we must not forget the most important figure in the process – the translator. According to Marilyn Gaddis Rose (1981), some important aspects when it comes to translators of poetry are the following:

> *"...the translator of poetry must be fluent in and sensitive to the source language; he must know the source language's cultural matrices, its etymologies, syntax, and grammar, as well as its poetic tradition. He must culturally and politically identify himself wholeheartedly with the original poet"* (qtd. in Niknasab, Pishbin 5).

Leila Niknasab and Elham Pishbin (2011) state that "the most successful translators of poetry are frequently those who happen to be bilingual and bicultural and, above all, poets in the target language" (5).

In addition, Vladimir Bubrin (2007) notes that "the translator must recognize and respect the deeper sense of the story, the voice, the meaning and the wisdom of the original (e.g. the irony, the satire, the playfulness, what moves, what angers, what

delights the author)" (207). He mentions that the translator should "choose functional solutions easily recognized by the reader of the translation. A translator should also look beyond linguistic solutions" (217), and states that "the poem's formal structure need not be replicated to achieve the intended effect of the original. While things may be lost in the process, other things can be gained" (217). In addition, Vladimir Bubrin mentions "Eco's advice to the translator is not to be disturbed that there is an original but, having figured out what the purpose of the text is, consider the translation as if it were the original. To put it plainly, the translation must stand alone as a work of poetic discourse" (207).

6.2. Issues in poetry translations

The difficulty of translating poetry as a topic arises very often because, as Maha Tahir Eesa (2008) notes, the complication in translating poetry "comes from the fact that poetry is seen as the hardest of all literary genres to translate due to the various linguistic features of sound, rhyme, and meter that are difficult to account for" (3). In addition, "this is due to the high cultural prestige of poetry which requires time, effort and ingenuity to translate … and the figurative language involved" (Dastjerdi, Hakimshafaaii, Jannesaari 7). Arantxa Chivite Fernández (2013-2014) agrees that "the greatest difficulty of a translator resides in poetry, given that this literary genre uses a figurative language which the translator has to understand, interpret, sense, and recreate, thus being able to transmit it to the readers" (4). Also, "literal translation is considered impossible because there are no exact linguistic equivalents, which does not mean that poetry is untranslatable, but the impossibility is found in the exact re-creation of a work" (5).

However, Vladimir Bubrin (2007) states that "a translation's faithfulness to the original can be achieved without being literal if it manages to preserve the sense of the original text though the sense does not have to depend on the lexical meaning of the word/sentence" (207).

An additional issue that often appears is losing pieces in the process of translation, which is one of the reasons for the difficulty of translating poetry. However, Maha Tahir Eesa (2008) states, "loss is a by-product of any translation of poetry" (9). Also, many scholars "agree that the loss of aesthetic value is that which hinders the translation of poetry. Yet, this value can be preserved if the translator finds suitable strategies for achieving his task" (2). Vladimir Bubrin (2007) believes that "while there

will be losses in the process of translation, there can also be gains as much as the genius of the target language permits" (207).

Finally, Ovidiu Matiu (2008) asks the question, "what is the difference then between the original and the translation?" (127) and provides the following answer, namely that "the two works are both original, even if the core is the same. They are interconnected, but … the translation is dependent on the original … a translation *is* a translation (though an original work) and not something else" (127).

6.3. Concepts of translatability and untranslatability

When considering poetry translation, it is important to mention the "concepts of translatability and untranslatability" In their article 'On the Translation of Poetry: A Look at Sohrab Sepehri's Traveler' (2011) Leila Niknasab and Elham Pishbin mention that these concepts have "an old history. One of the prominent scholars who have elaborated on the concept of untranslatability is Catford" (3). J.C. Catford divides untranslatability into linguistic and cultural. In his book, he further explains that "in *linguistic untranslatability* the functionally relevant features include some which are in fact formal features of the *language* of the SL text. If the TL has no formally corresponding feature, the text, or the item, is (relatively) untranslatable" (94). In addition, "what renders 'culturally untranslatable' items 'untranslatable' is the fact that the use in the TL text of any approximate translation equivalent produces an unusual collocation in the TL" (101). Leila Niknasab and Elham Pishbin continue to explain in their article that "untranslatability becomes more evident in poetry translation where we deal with formal features of language such as rhyme, rhythm, pun, etc. In poetry these features play an important role" (4). These concepts of translatability and untranslatability lead us to "different views regarding the possibility of poetry translation. There are some scholars who believe translating poetry is impossible" (5).

Susan Bassnett also mentions Anton Popovič "who has attempted to define untranslatability without making a separation between the linguistic and the cultural. Popovič also distinguishes two types" (42). The first type is "a situation in which the linguistic elements of the original cannot be replaced adequately in structural, linear, functional or semantic terms in consequence of a lack of denotation or connotation" (qtd. in Bassnett 42) and the second "a situation where the relation of expressing the meaning, i.e. the relation between the creative subject and its linguistic expression in the original does not find an adequate linguistic expression in the translation" (qtd. in Bassnett 42).

6.4. Poetry translating strategies

There are many translating strategies when it comes to translating poetry because of the wide range of possibilities. Leila Niknasab and Elham Pishbin (2011) state in their article titled 'On the Translation of Poetry: A Look at Sohrab Sepehri's Traveler' that "the task of the translator is to find a solution to even the most daunting of problems" (4). Also, "to make the translation become a poem, the translator must also meet successfully the expectations and sensibilities of the poetic tradition of the target language" (5).

> *"...in translation there are two processes involved: the translator analyzes the source language form in order to find out the meaning and second the translator produces, or chooses proper target language form for this meaning"* (Dastjerdi, Hakimshafaaii, Jannesaari 8-9).

In an article titled 'Strategies for Translating Poetry Aesthetically' by Maha Tahir Eesa (2008), one of the mentioned strategies is the "aesthetic language" (7) which, Newmark (1988) explains in his book *A Textbook of Translation,* is "a language designed to please the senses, firstly through its actual or imagined sound, and secondly through its metaphors. The sound-effects consist of onomatopoeia, alliteration, assonance, rhyme, metre, intonation, stress" (42). Also, Maha Tahir Eesa (2008) notes strategies such as accommodation and compensation, where accommodation "requires loss or addition. It is '*an aesthetic accommodation*' that represents a strategy for aesthetic poetic translation in which the translator adopts artistic modification or adaptation to make the translated poem read like the original" (8). As far as the strategy of compensation is concerned, "attention should be paid for what stands as a compensation for that loss to examine whether such compensation succeeds in making up to preserve the overall value of the work" (9). Other strategies that Eesa mentions are "based on following processes of selection and arrangement on macro and micro levels" (2). These processes are taken from Nida (1990), where he notes that "content and form are determined by the processes of *selection* and *arrangement* in many ways on both the macro-level and the micro-level" (qtd. in Eesa 9).

Furthermore, Leila Niknasab and Elham Pishbin (2011) mention two main strategies, free and literal translation, that are "too familiar to the translators. In literal translation poetry is rendered to either poetry or verse" (6). In poetry, the "main concern is the meaning or content of the poetry" (6).

The above-mentioned authors also discuss an article by Abbasi and Manafi Anari (2007) on "strategies of poetry translation" (6), who note "that literal verse translation itself can be subdivided into several categories[23]" (6). They state that the first type is phonemic translation, which is a "literal and faithful type of translation" and the second type is stanza imitation, where a "translator presents a literal rendering of the original poem and at the same time he/she imitates the stanza pattern or the structure of the source poem" (6). Meter imitation is the third type where the "translator in this strategy tries to give a literal verse rendering of the content of the original poem and at the same time reproducing the metrical pattern of it" and the fourth type is imitation of the rhyme scheme, where "the translator imitates the rhyming pattern of the original and produces a verse translation" (6). In addition, Literal Blank Verse Translation is the fifth type and it "tries to give the literal translation of the content of the original poem in blank verse. Using this strategy, the translator is not forced to follow the rhyming pattern or structure of the original poem" (7).

Abbasi and Manafi Anari (2007) also divided free translation strategy into some categories[24] (7). The first type is rhymed translation, which "translates poetry into rhymed verse regardless of the structure of the original text. The translator tries to produce a text which is based on the norms and conventions of the target culture" (7). Blank verse translation is the second type and "the content is of primarily importance to the translator. If a translator uses this strategy, there is no need to be concern about formal features of such as rhyme, rhythm, etc." (7) The third and last type, interpretation, is "the freest type of translation strategy for translating poetry. Applying this strategy, the translator extracts the main concepts of the original poem and recreates it based on his/her style" (7).

In the end, "such solutions may vary enormously; the translator's decision as to what constitutes invariant information with respect to a given system of reference is in itself a creative act" (Niknasab, Pishbin 4).

---

[23] qtd. in Niknasab, Leila. Pishbin, Elham. (2011) 'On the translation of poetry: a look at Sohrab Sepehri's Traveler' p. 6-7.

[24] qtd. in Niknasab, Leila. Pishbin, Elham. (2011) 'On the translation of poetry: a look at Sohrab Sepehri's Traveler' p. 7.

7. Picture Book by Ivana Barković

7.1. Biography

The author Ivana Barković Bojanić was born in 1972. She is a university professor, who lives in Osijek with her husband and son. Barković Bojanić finished high school in the USA and graduated from the Faculty of Economics in Osijek in 1996. She has written a number of scientific articles and serious books as well as poems and stories for children, which, she says, is her favorite "literary expression". In 2013 she became a mother to a baby boy, who is the main protagonist in most of her children's books. In her own words, she decided to "write a book for her son every year". *Ivan's Book of Poems 1* was written in 2013 and *Ivan's Book of Poems 2* in 2014. *Ivan's Adventure,* written in 2015, was the first in the series to have been officially published. Her most recent book, *At the Dentist,* (2016) marked the end of poems for children as her son is now bigger, which calls for stories with more complexity and moral lessons.

7.2. Case Study

The aim of this work and translation was an effort to bring Croatian picture books, which are rarely translated into English, closer to potential foreign readers. The number of English picture books is really large and translating an original Croatian story into English was an interesting and fun experience indeed. Hopefully, the resulting translation is entertaining and educational for foreign children as it is for Croatian children.

Before starting the translation process, I read the picture book thoroughly a few times in order to understand the story, the style of writing and elements of the original story. Some of these elements, such as names and phrases, I kept simple when translating, so children can start from the familiar ground. Naturally, both the author and I, the translator, introduced a number of new words, making the text educational for children as well. In addition, strategies such as faithful and idiomatic translation were used to stay faithful to the original, as well as translating idioms into their English equivalents.

7.3. *Bing the Clumsy Thief*

7.3.1. *Short Summary*

Bing the Clumsy Thief is a picture book written in prose by Ivana Barković Bojanić. It is a story that consists of four pages with a few pictures that illustrate the plot of the story.

The main character of the story is the clumsy thief Bing. The secondary characters are the members of a family of four: a mother, a father, two children (a son and a daughter), and their two pets. Bing is an unsuccessful thief, who dreams of becoming famous. However, due to his clumsiness, which resulted in failed robberies, he has ended up in jail many times. One night he overhears that a family has treasure in their basement. Bing throws himself into action, only to find things in boxes that he would never consider treasure. In the end, thanks to his clumsiness, everyone finds out that he is in the basement. Bing is caught by the police and taken to jail yet again, where he decides a career change would be the best choice for him.

7.3.2. *The Title*

The title usually tells the reader what the book will be about or, like in this situation, who the main protagonist is. This is why translating the title correctly is crucial. The title of the picture book in question is pretty simple, as it mentions the main protagonist of the story, Bing, as well as who he really is, which is a clumsy thief.

7.3.3. *The Names*

The mother and father of the children are called "mama Tina" and "tata Ivan" throughout the story. In the translation, I decided not to use the same strategy and instead of translating them into "mom Tina" and "dad Ivan", I simply called them "Tina and Ivan". The translation "mom Tina" and "dad Ivan" where used only at the beginning of the story to help readers connect the names with the characters in the picture book.

The names Bing, Tina, Ivan, Marko, Luna, Oggy, and Timmy have not been changed in any way, or adapted in the story, because they are understandable and easily pronounced in both English and Croatian. Although this is a story originally written in Croatian, the names do have a rather English ring to it, so when translating the story into English it seemed only natural to leave the names as they are.

Marko and Ivan are the only names that sound more "Croatian" than the others and there was, of course, a possibility to adapt them. However, the name Marko has very similar equivalents in other languages, for example: Mark, Marco, etc. as does Ivan. Therefore, foreign readers will likely not be confused by the names in the

English translation of the story, which is why they were not translated and remained as in the original.

7.3.4. *Translation Analysis*

Tools used for the translation of *Bing the Clumsy Thief* include online dictionaries, idioms dictionaries, and a number of search engines for various phrases or sentences. The story was also read by a native English speaker who understands some Croatian, in order to check whether the story makes sense and flows naturally for foreign readers. It was also important to check whether it feels more like a translation and whether it could be improved. Some phrases were easily translated, while others needed a more thorough research. The more challenging examples have been listed below to show certain problems that appear in translating such literary work. The examples are listed chronologically, that is, in the order in which they appear in the story.

Nije išlo za rukom

This is an idiomatic expression in the Croatian language and when trying to translate it into English, we will find that there are no similar idioms. So, it is better to translate the meaning of the idiom correctly, based on the context, such as the example in the story:

"he just didn't seem to manage to rob anyone or anything."

Gladan kao vuk

When translating this Croatian idiom into English we will find that there are quite a few equivalent ones: "I could eat a horse", "hungry as a bear/wolf/lion", or "hungry as a hunter". In the first draft "very hungry" was used because it seemed like a fitting phrase and easier for children to understand. On second thought, though, the phrase was finally changed in the final version into "he was hungry like the wolf", primarily because an equivalent idiom (literally) exists in English and, as such may help children broaden their knowledge of idioms of the English language.

Common Croatian idioms were translated into equivalent English idioms, such as *vjerovali ili ne* into "believe it or not" or *sve ide od ruke* into "everything went his way" i.e. "to go (someone's) way".

Bing se pitao:„Pa (valjda nije teško jedan obični podrum) koliko teško može biti opljačkati jedan običan podrum i to po noći?!

This picture book has probably not been fully edited and proofread, because some suggestions or ideas were left in the brackets for the editing process later. In the translation, it did not make sense to keep the text in the brackets since the other part of the sentence was very similar, and it was decided to leave it out completely.

Cvaaaaang

This is an onomatopoeia in the Croatian language, which does not exist in this form in English. This is not unusual, as there are many examples of different onomatopoeias in different languages for the same sound. When deciding on the best equivalent in English, the context of the story where the onomatopoeia appeared was taken into consideration.

The sentence goes like this: "…but suddenly out of nowhere he crashed into a pan that hung from the rail and hit his head really hard". Since in English 'bang' is usually used when hitting something, especially an object like a pan, which produces a sound when banged into, it seemed accurate in this context as well, "'Baaaaang' – the sound cut through the silence of the night".

The same situation can be applied to an earlier example in the story, namely, the onomatopoeia 'bum' in Croatian. It is also translated into 'bang'. The latter example shows that 'bum' and 'bang' are much more similar and closer equivalents than 'cvang' and 'bang' are. Also, it shows that in Croatian two different onomatopoeias ('cvang', 'bum') can be translated with one and the same onomatopoeic word in English ('bang').

Majko mila

This is a common exclamation that can be heard in Croatian. However, since there is no such close translation from Croatian into English, it made sense to use an equally common exclamation in English such as, "Oh my" or "Oh dear".

U tren oka

This is another Croatian idiom, which is used twice in the story. In the English language there is more than one equivalent idiom for the same expression in

Croatian. When translating it into English, the idiom "in a blink of an eye" was first used and in another example, later in the story, the same Croatian idiom was translated as "in a flash".

Ščepa

"Timmy bit him"

In the Croatian language this word has the connotation of grabbing or catching something. However, since the context mentions a dog actually biting Bing the thief when trying to stop him, 'to bite' seemed like a more appropriate translation, even though it is not a direct equivalent.

8. Book of Poems by Ivana Barković

8.1. Case Study

The translation of books of poems is probably even rarer than translating picture books from Croatian into English. There is a large number of book of poems for children in English, while there are not as many in Croatian, whether originally written in Croatian or translated. Therefore, having the opportunity to translate poems for children into English from Croatian was a rare challenge and a great experience. Hopefully, the result is fun and entertaining for English-speaking children as it is for children in Croatian.

As with any text that is going to be translated, particularly the shorter ones such as poems, it is very important to read them thoroughly a few times to understand what the poem is about. It is also necessary to notice other key elements of poetry, such as rhyme, verses, the style, etc.

When translating elements, such as names and phrases, I kept them simple as these are poems for children. Both the author and I, the translator, introduced new vocabulary and informative facts, making the texts fun *and* educational for children. In addition, amongst other strategies, accommodation was carefully used by adding phrases or words in the translation that were not in the original in order to keep the rhyme scheme *and* meaning preserved. Also, I used idiomatic translation as a strategy when translating idioms into their English equivalents or adding them in suitable places in the translation even though those places in the original have no idiom.

In addition to many online dictionaries, the tools used for this type of translation, mainly for assistance and inspiration, were also rhyming dictionaries, idioms dictionaries, and search engines for rhymes. Also, during translation, some phrases were easily translated, while some needed a thorough research using the above-mentioned tools, especially because of the rhyme. Most of the time, the rhymes and rhyming patterns in general were difficult to keep in the same form as they appear in the original, which was expected. After all, translating rhymes is said to be one of the most difficult tasks in the art of translation. Some solutions used in translation, for example, were arranging translated lines in reversed order than in the original, or adding additional words (such as adjectives, but also nouns, verbs, or question tags) to further detail the context of the stanza, all in order to keep the rhyme scheme of the poem intact and still preserve the meaning. At times it was impossible to keep the rhyme scheme perfect or near perfect, so the meaning was preserved instead, being more important of the two.

Keeping in mind that when translating verses with rhymes there is a great need for creativity, imagination, and hard work, it was rather challenging to keep the rhyme and order of the verses as close to the original as possible.

8.2. *Ivan's Book of Poems 1*

8.2.1. *Short Summary*

Ivan's Book of Poems 1 is a book of poems in which verses are written with rhymes in quatrains (four lines) and couplets (two lines). The syllables vary from four to nine, depending on the length of the poem.

The book contains poems which deal with various topics. There are some about animals and the sounds they make, which can be quite educational. Others are written in the first person point of view, as if told by the main character, the little boy Ivan. In them he talks about his family members, such as "My Dad", "Mom's Dad", or "Two Aunts". The first three poems are lullabies, which are read, or perhaps even sung to him by his mother.

8.2.2. *Translation Analysis*

Ivan's Book of Poems 1 is a book of poems written in verse on nine pages, which also includes illustrations describing what the poems are about. Throughout the book of poems there are various forms of verses. There are quatrains (stanzas with four lines), six lines commonly known as a sestet, and two lines or couplets (*aa*). In the quatrains the verses of the poems have an *abcb* rhyme scheme, while in stanzas with five or six lines the rhyme was usually simple and repetitive, like *abbbb* or *abcbbb*. There is no visible pattern as to how the quatrains and couplets appear in the poems. The shorter poems usually have four to six syllables, while the longer poems have seven to nine.

The more challenging examples have been listed below as an example for certain problems and challenges that appear in translating this specific literary work. The examples are listed chronologically, that is, in the order as they appear in the book.

To je lako učiniti,
Okice male sklopiti.
"Close your sweet eyes,

It's easy to do."

In the translation it has been decided to change the order of lines for the purpose of rhyming ('do' – 'you'). The meaning, however, has remained the same.

mjesec je žut,

"The moon glows,"

This line wasn't translated literally. Although the Croatian version says that the moon is yellow, which, of course, is not unusual in English, either, it has been decided to change it. In English it was translated as "the moon glows" because the meaning is kept very close to the original and the rhyme scheme was accomplished, since 'glows' rhymes nicely with 'chose'.

Stars are shining,

Moon is shining too,

Sleep, my baby,

mommy loves you.

"Zvijezde sjaje,

Mjesec sjaji isto,

Spavaj, bebice moja,

Mama voli tebe isto."

In the first draft, the original poem, which was, incidentally, written in English, was structured as shown above. In order to keep the original rhyme scheme *and* preserve the meaning, it seemed quite appropriate. However, reading the verse was not easy, as there were too many words repeating in such a small space of four lines and it did not seem to flow nicely like the poetry usually should. The verse was changed to the following:

"Zvijezde sjaje,

I mjesec također,

Spavaj, bebice moja,

Voli te majčica tvoja."

As it can be observed, the rhyme scheme has been changed from *abcb* to *abcc*, but the resulting lines sound and flow much better.

Policu pravit dao.

"He has shelves that go up high."

In this line the concept of shelves was preserved but a different moment in time was referred to in the translation. In Croatian, someone had shelves made in the past, but in English the present tense is used, where the position of the shelves is described, namely high on the wall. The phrase to "go up high", which was not used in the original, was added for rhyme purposes only, whereas the meaning stayed almost the same.

Dirat' CD-e bez pitanja

Nikome moj tata ne da.

"No one is allowed to touch

without asking the CD's above."

The first draft of the translation resulted in a structure that was, rightly, not in 'the spirit of English'. The original used inversion, which definitely sounds more playful. However, when the same pattern was used in English, it did not produce the same results.

In the second draft, however, inversion was preserved and the phrase 'the set' was added in order to keep the number of syllables similar in both lines. As a result, a better sounding verse was achieved:

"It's forbidden, so you must ask

To touch the set of CD's above."

In the last draft, the first line was slightly rearranged to make it sound even better:

"You must ask, as it is forbidden".

Meni plesat' baš je lako.

"It's like dancing on a cloud."

It was decided to translate this particular line in this way, because children often see in cartoons that clouds are fluffy and bouncy. That visual image was incorporated here instead of translating it literally into "dancing is easy for me". It is something children can easily imagine and it still stays close to the original meaning. Also, it allows the rhyme scheme to stay as close to the original as possible because 'cloud' rhymes nicely with 'loud' in the verse.

Baš je čudan lik on bio.

"He was a weird one, who knew?"

And

Pa moj psić je sav od pliša.

"My dog's a stuffed toy, geez!"

In these two lines, question tags such as 'isn't it?' or exclamation words such as 'geez!' were added at the end of the sentences, even though there were no such words in the original text. While looking for suitable solutions in order to keep both the meaning and rhyme scheme as close to the original as possible, this seemed to be the best one as it does not affect the original meaning much and does not confuse foreign readers.

Medicinski stav,

"Of one medical fuss,"

In this line 'fuss' was used instead of 'opinion' because it seemed like a nice play with words, especially for children for whom this poem is intended. Also, this solution was deemed better as it helped keeping the rhyme scheme, namely, 'fuss' rhymes nicely with 'us'. As it is well-known, medical opinions may often turn into a fuss or debate when people argue over what is better, what should be done, etc., so translating 'stav' into 'fuss' instead of 'opinion' seemed suitable as well as more informal and fun considering it is a children's poem.

Za njima

žirafa žuri.

"Behind them a giraffe

hurries all tall and slim."

This line was translated almost literally, except for the problem of the length of the lines. In Croatian it is short and simple, in English, however, the words are longer, and so are the lines. Also, some adjectives were added to the noun 'giraffe' for the sake of keeping the rhyme scheme. It did not change the meaning, which was equally important.

Premali sam, ne govorim,

Al' na znanje mogu dati

Čim ga vidim baš se jako

Ja veselim svome tati.

"I'm too small, I don't speak,

But I can show him how glad I am,

The moment I see him,

My dearest dad."

While translating the first draft of this verse, the rhyme scheme (*abcb*) was not the same as in the original, and that proved to be a constant challenge, as illustrated in some of the previous examples. It is not always possible to keep both the rhyme scheme and preserve the meaning in the poem. Therefore, in this particular case it seemed more important for the meaning to stay similar to the original, so that the readers could understand the message even if that meant sacrificing the rhyme.

The second draft resulted in a verse that was a bit too wordy and a "mouthful". The meaning and the rhyme scheme were accomplished; however, it seemed difficult to read and pronounce certain words, which should preferably not be the case, if there is rhyme. The verse should have flown nicely when read, unfortunately, it did not.

"I'm too small, I don't speak,

But I can show him how glad,

The moment I see him

I am to see my dearest dad."

After researching it some more, it seemed possible to shorten the translation and fit it together to make sense *and* still have a flowing rhyme scheme. The following verse was the final one:

"I'm too small, I don't speak,

But I can show I am glad

When I see him,

My dearest, dearest dad."

Po cijele dane skupa,

 "The two of us on a spree,"

In this line the word 'spree' was used even though there is no similar word in the original. The narrator of the poem talks about all the things he does together with his dad. Since in the original he says they spend all day together and obviously

enjoys it immensely, 'spree' was deemed to be a fitting equivalent for a phrase like that. In addition, it helped with the rhyme scheme as 'spree' rhymes with 'me'.

I staviti sve sa strane

"And save for rainy days"

In English, when someone puts some money aside, it is usually for 'rainy days' or in other words, for days when the money is very scarce. The idiom 'save for rainy days' was used when translating this line in English for the simple Croatian phrase 'staviti sa strane'. This seemed accurate, particularly because Croatian offers other equivalents that are even more similar to 'rainy days', such as 'za crne dane'.

Imamo mi dvije tete
Što po cijeloj kući lete.
Jedna čupa, druga sadi,
Svaka nešto uvijek radi.

"We have two aunts

One picks, the other plants,

Around the house they fly,

Chores always catching their eye."

The lines in this verse were reversed so as to preserve the original meaning and to keep the rhyme scheme in English as close to the original as possible. Other than reversing the lines in the verse, idioms were used to get the translation right. For example, the idiom "catching their eye" was used in English to refer to the fact that the aunts, who are mentioned at the beginning of the verse, always find something to do around the house.

Pas nam kaže vau,
Mala maca mjau mjau,
Sova viče hu hu hu,
A kravica mu mu mu.

"Dogs say *woof woof,*

Kittens say *meow meow,*

Owls say *hoo hoo hoo,*

Cows say *moo moo moo,*"

In this line it was important to translate animal sounds from Croatian to English correctly. In one of the previous chapters we mentioned that when it comes to onomatopoeias in English and Croatian, equivalent words for animal sounds in English are not the same as those in Croatian. This meant, of course, that the meaning of the translation (i.e. children understanding how each animal sounds correctly in English) is more important than trying to keep the rhyme scheme of the Croatian original.

> *Zato joj i žgaravica*
> *u želucu čuči.*
> "Heartburn sits in her stomach
> and acts like a tight clutch."

In Croatian it is implied that something mentioned in the previous verse is causing Grandma's heartburn, which usually starts in the stomach, hence 'čuči u želucu', which means 'sitting in the stomach'. In English, however, the heartburn acts like a 'clutch', which is a tight grasp instead of just 'sitting in the stomach'. This illustrates both how painful is must be for the grandmother and that it is a recurrent sensation when she is worried.

8.3. *Ivan's Book of Poems 2*

8.3.1. *Short Summary*

Ivan's Book of Poems 2 is a book of poems written by the same author, Ivana Barković Bojanić, and published in 2014. The poems in this book are written in verses of 4 lines, which is the most common pattern in this book of poems, or verses with 8 to 12 lines. Also, the number of syllables in some poems ranges from five to fifteen.

The book consists of poems with various themes. There are poems about what a child can be when he grows up, poems about food, animals, and brain teasers where you have to guess which animal the poem is describing. Others are family stories ("My Dad", "Mom's Mom"), stories from the seaside ("At the Beach", "Shark"). Most stories are written in the second person, as if someone is talking to Ivan ("Jobs"), some are written from Ivan's point of view ("Gran the Dealer"), while others have a third-person narrator ("Mata Hari").

8.3.2. *Translation Analysis*

Ivan's Book of Poems 2 consists of poems written in verse on 16 pages and several illustrations describing in more detail what the poems are about. Throughout the book there are different forms of verses. There are verses with 4 lines, which is most common in this book, or 8 to 12 lines. However, it varies from one poem to another. The rhyme scheme in the verses of a single poem can also be different. The first poem in the book ("Jobs") starts with a monorhyme (*aaaa*). In general, the rhyme schemes in the book of poems are quatrains (*abcb* or *aabb*) with an (enclosed) tercet (*aba*) and a couple of couplets (*aa bb cc*) appearing in some poems. The number of syllables varies from five to fifteen, usually depending on the length of the poem. However, sometimes both five and fifteen syllables can appear in a single poem.

The more challenging examples have been listed below as examples for certain problems and challenges that appear in translating this particular book of poems. The examples are listed chronologically, that is, in the order as they appear in the story.

"Landing on the moon up high."

Mjesec što sleti.

The translation of this line resulted in a slightly longer line than in the original because of the addition of the phrase "up high" for the sake of keeping the rhyme scheme as in the original. The same technique was used when adding adjectives, verbs, or other words that helped describe the line in more detail, but, most importantly, the addition in this particular case did not change the meaning of the line.

"Try acting like a lady and lower your tone."

Probaj se ponašat kao prava dama.

"Lower your tone" was added to the line in English because the rhyme scheme did not match. Talking loudly is usually not associated with polite ladies' behavior and it fit well with the story in the verse as well as the rhyme scheme ('tone' – 'alone').

"And frankly, my nerves aren't made of steel."

A iskreno ideš i na živce moje.

This line was phrased differently in the translation. In Croatian it meant simply that someone was getting on someone's nerves, or in other words, annoying them. Also, there is an idiom in English, 'nerves of steel', and to help with the rhyme scheme and still keep the meaning of the line, it seemed rather fitting to rephrase the line using exactly that idiom and say "my nerves are not made of steel" instead of "you're getting on my nerves".

"The frog would do anything
For just a tiny little kiss,"
Za poljupčić mali
Sve bi žaba dala,

In the Croatian original the author used inversion, rendering the verse sound more poetic and fun. However, in English, inversion did not seem like the right solution because it would have affected the rhyme scheme from the original. The meaning was still kept the same.

"Beware of her zone!"
Nema ona srama!

The meaning of this line is not the same as in the original. It was decided to translate it this way because it made sense due to the rhyme scheme ('zone' – 'alone') and because the preceding line says that the jellyfish will sting anyone close to her. Since these poems will be read to children, it could be educational for them to learn that, in addition to finding out that the jellyfish "has no shame", staying away from it might be a good idea too.

Ali pazi se ti bodlja
Što iz ježa strše
U stopalu noge tvoje
da ne završe!
"But be careful of those spines
That stick out of the being
That they don't end up in your foot
Or you'll be fleeing!"

In the first few drafts, there was a lot of effort was put into the task of keeping the rhyme scheme in addition to preserving the meaning. However, in this case the verse never seemed to sound right.

In the final drafts, these lines show the perfect example that it is not always possible to keep the perfect rhyme scheme (*abcb*) in the target text and have the verse sound right. Therefore, the near rhyme was used, along with a nice play with words, which made the verse flow much better:

"But be careful of those spines

That stick out of that creature

If they end up in your foot, that'll be

The lesson they'll teach you!"

Baš se lijepo nosi s njima.

"She looks great, she's very bold!"

The original refers to Ivan's Grandmother handling her ailments well considering her age. So, the translated version was not close to the original, but stayed in the similar context and referred to his grandmother's bravery to handle her ailments while still looking her very best despite being 78 years old.

Malog svijeta moga.

"Part of my every year."

Different phrases were used in the original and the translated lines for the same meaning. The child would, in literal translation, say that his Grandfather is 'part of my small world' whereas the translated version says 'part of my every year'. This is, in fact, very similar because it indicates that his Grandfather is often with him and thus being part of his every year would imply the same thing as being part of his world.

Nogomet pratiti.

"To know every soccer rule."

This line was not translated literally, but the context is similar to the original. In Croatian it simply says 'watching soccer', but in English translating it to 'knowing every soccer rule' does imply that you watch and follow soccer very closely, so the

meaning is very similar to the original and the rhyme scheme was preserved ('cool' – 'rule').

9. Conclusion

Children literature is a very important aspect of childhood. This is a period in a person's life where they have limited knowledge and have the opportunity to learn and grow. Children's literature are books for children to help in this opportunity of development. There are many different types of books for different ages and depending on their level of knowledge. Also, there different types of genres from picture books for children who don't know how to read well to novels for children. The characteristics of children's books are various from size and quality to children being the main protagonists or a simple language with standard limited vocabulary.

Children literature is often written in either prose or verse. Poetry appearing in children's books can be very entertaining for children while reading. However, when translating there can be various barriers that cause problems when creating a text that is either not similar to the original or is, but has lost its main features. Most of these elements are visible like rhyme or length of the line in the verse, but there are also invisible characteristics that include ambiguity or feelings that the poem airs with. Also, it is important to mention the concepts of translatability and untranslatability in poetry, since many scholars are at a debate whether poetry can truly be translated.

When translators work through the process of translation, they have a lot of elements they need to careful and aware of and one of the most discussed topics is staying faithful and loyal to the original text, which is often hard when it comes to poetry. Also, given that translating happens from one language to another it is very important to be aware of the differences in culture the two languages come from. Sometimes the interpretation of a situation in the text needs to be altered to fit the target language and that can cause difficulty. However, there are solutions to these problems in translation through strategies that have been researched by scholars such as Roman Jakobson, Peter Newmark, or John C. Catford.

When translating the picture books by Ivana Barković Bojanić, the most relevant part was that the rhyme scheme remained close to the original as much as possible and that the meaning stayed the same so that foreign readers can understand the plot as it is in the original. Thought proven to be difficult at times, this was achieved through various strategies. When translating it is important to keep in mind that not every part of translation is possible especially in verses that rhyme and that there will be times when phrases will need to be added to the translation or the target text will need to be adapted to the culture it is being translated into (in this case English and English-speaking countries). Sometimes the

rhyme scheme will be altered, the most important part is that the meaning and context of the original are preserved.

Also, children are mostly unaware that a text they are reading was initially in a foreign language, for them it is most important that the text is fun, entertaining, but also educational. Picture books written in prose usually have pictures to follow the story, while verse can too. However, something that helps children remember a poem or story is the rhyme. Everyone has a poem with a rhyme they learned as a child that they still remember to this day, and this is what was taken into consideration when translating these picture books.

10. Works Cited

'Chapter 1. "Children's literature – an overview"'. 15-47. Web.

https://shodhganga.inflibnet.ac.in/bitstream/10603/13038/7/07_chapter%201.pdf

(visited on 18th Mar 2019)

Anderson, Nancy L. (2005) *Elementary Children's Literature: The Basics for Teachers and Parents*. 2nd Edition. Pearson. 1-47.

Baker, Mona and Saldanha, Gabriela. (2009) *Routledge Encyclopedia of Translation Studies*. 2nd edition. London and New York: Routledge.

Barković Bojanić, Ivana. (2013) *Ivanova pjesmarica 1*.

Barković Bojanić, Ivana. (2014) *Ivanova pjemarica 2*.

Barković Bojanić, Ivana. *Pljčkaš Bing*.

Bassnett, Susan. (2002) *Translation Studies*. 3rd edition. London and New York: Routledge.

Beddiaf, Ratiba. (2014) 'Adaptation in translating children's literature: "*The Rose Tree*" short story as a case study'. Algeria. Web.

https://bu.univ-ouargla.dz/master/pdf/bediaf-ratiba.pdf?idmemoire=4307 (visited on 17th Mar 2019)

Bubrin, Vladimir. (2007) 'Marko Marulić's Croatian poetry in English in the light of Umberto Eco's theory of translation'. Colloquia Maruliana. Hrčak. 206-218. Web. https://hrcak.srce.hr/11905 (visited on 16th Mar 2019)

Butler-Kisber, Lynn. Stewart, Mary. (2009) 'The Use of Poetry Clusters in Poetic Inquiry' in Prendergast, Monica, Leggo, Carl, and Sameshima, Pauline, eds. *Poetic Inquiry: Vibrant Voices in the Social Sciences*. Rotterdam, Boston, and Taipei: Sense Publishers. 3-12.

Catford, J. C. (1965) *A Linguistic Theory of Translation*. Oxford University Press.

Coillie, Jan Van. (2006) 'Character names in translation. A functional approach' in Coillie, Jan Van and Verschueren, Walter P. eds. *Children's Literature in Translation. Challenges and Strategies*. Belgium: Routledge. 123-139.

Dastjerdi, Hossein Vahid, Hakimshafaaii, Haadi, and Jannesaari, Zahra. (2008) 'Translation of poetry: towards a practical model for translation analysis and assessment of poetic discourse'. Research Gate. 7-40. Web.

https://www.researchgate.net/publication/268472169_Translation_of_Poetry_Towards_a_Practical_Model_for_Translation_Analysis_and_Assessment_of_Poetic_Discourse (visited on 19th Mar 2019)

Eesa, Maha Tahir. (2008) 'Strategies for translating poetry aesthetically'. Research Gate. Web.

https://www.researchgate.net/publication/320911149_Strategies_for_Translating_Poetry_Aesthetically (visited on 17th Mar 2019)

Fernández, Arantxa Chivite. (2013-2014) 'The challenge of translating poetry: analysis and translation of selected poems from *The Venice Suite: A Voyage Through Loss*, by Dermot Bolger'. Spain. 1-31. Web.

https://uvadoc.uva.es/bitstream/10324/8077/1/TFG_F_2014_82.pdf (visited on 16th Mar 2019)

Gonzalez Cascallana, Belen. (2006) 'Translating cultural intertextuality in children's literature' in Coillie, Jan Van, and Verschueren, Walter P. eds. *Children's Literature in Translation. Challenges and Strategies*. United Kingdom: Routledge. 97-110.

Haloin, Marcie, Gaylynn Jameson, JoAnne Piccolo, and Kari Oosterveen. (2005) 'Genre characteristics' in Routman, Regie, eds. *Writing Essentials*. Portsmouth and NH: Heinemann.

Hilu, Jalil Naser. (2013) 'Cultural issues in the Arabic translation of Hugh Lofting's *The story of Doctor Dolittle*'. Academia. Web.

https://www.academia.edu/10905377/Cultural_Issues_in_the_Arabic_Translation_of_Hugh_Loftings_The_Story_of_Doctor_Dolittle (visited on 2nd May 2019)

House, Juliane. (2004) 'Linguistic aspects of the translation of children's books' in Harald Kittel, Armin Paul Frank, Norbert Greiner, Theo Hermans, Werner Koller, José Lambert, Fritz Paul, Juliane House, and Brigitte Schultze, eds. *Ubersetzung – Translation - Traduction*. Germany. 683-697.

Jakobson, R. (1950). 'On Linguistic Aspects of Translation' in L. Venuti, (2000) *The Translation Studies Reader*. 1st edition. New York: Routledge. 113- 118.

Jamshidian, Elahe. Razieh Mohammadi. (2012) 'Translation analysis and assessment of poetic discourse: extratextual meaning in Persian and English'. *The Journal of International Social Research*. 158-167. Web.

http://www.sosyalarastirmalar.com/cilt5/cilt5sayi21_pdf/1_dil_edebiyat/JAMSHIDIAN.pdf (visited on 19th Mar 2019)

Lathey, Gillian. (2010) 'Chapter one, didactic translation: religious texts, courtesy books, schoolbooks, and political persuasion' in Lathey, Gillian. *The Role of Translators in Children's Literature*. Routledge. New York, London: Taylor & Francis. 5-29.

Livingston, Candice. Brown, Molly. (2017) 'Types of children's literature' in Evans, Rinelle, Joubert, Ina, and Meier, Corinne, eds. *Introducing Children's Literature: A Guide to the South African Classroom*. Chapter: 5. 1st edition. Van Schaik Publishers. 112-128. Web.

https://www.researchgate.net/publication/317888357_Types_of_children's_literature (visited on 2nd May 2019)

Marwiyah. (2008) 'Children and young adult literature'. 1-16. Web.

http://digilib.uinsuka.ac.id/339/1/CHILDREN%20AND%20YOUNG%20ADULT%20LITERATURE.pdf (visited on 27th Mar 2019)

Matiu, Ovidiu. (2008) 'Translating poetry. Contemporary theories and hypotheses'. 127-134. Web.

https://sc.upt.ro/images/cwattachments/113_86e8b51399d8007606d14eaa41d8cad4.pdf (visited on 17th Mar 2019)

Munday, Jeremy. (2001) *Introducing Translation Studies: Theories and applications*. USA and Canada: Routledge.

Newmark, Peter. (1988) *A Textbook of Translation*. Oxford and New York: Pergamon Press.

Newmark, Peter. (2001) *Approaches to Translation*. Great Britain: Prentice Hall.

Niknasab, Leila. Pishbin, Elham. (2011) 'On the translation of poetry: a look at Sohrab Sepehri's Traveler'. 2-23. Web. http://www.skase.sk/Volumes/JTI05/pdf_doc/01.pdf (visited on 16th Mar 2019)

Nofal, Khalil Hassan. (2011) 'Syntactic Aspects of Poetry: A Pragmatic Perspective'. *International Journal of Business and Social Science*. Web.

http://ijbssnet.com/journals/Vol_2_No_16_September_2011/6.pdf (visited on 4th Aug 2019)

Oittinen, Riitta. (2000) *Translating for Children.* New York and London: Garland Publishing.

Oittinen, Riitta. (2006) 'No innocent act on the ethics of translating for children' in Coillie, Jan Van, and Verschueren, Walter P. eds. *Children's Literature in Translation. Challenges and Strategies*. Finland: Routledge, 35-45.

Pascua-Febles, Isabel. (2006) 'Translating cultural references the language of young people in literary texts' in Coillie, Jan Van, and Verschueren, Walter P. eds. *Children's Literature in Translation. Challenges and Strategies*. Spain: Routledge, 111-121. Web.

Schneider, Jenifer Jasinski. (eds.) (2016) 'What is children's literature? What is Children's Literature?' in *The Inside, Outside, and Upside Downs of Children's Literature: From Poets and Pop-ups to Princesses and Porridge.* 9-27.

Tabbert, Reinbert. (2002) 'Approaches to the translation of children's literature: a review of critical studies since 1960'. 303-351. Web. http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.456.8403&rep=rep1&type =pdf (visited on 19th Mar 2019)

Temple, Charles. Miriam Martinez, Junko Yokota. (2014) 'Children's books in children's hands' in *Children's Books in Children's Hands: A Brief Introduction to Their Literature.* 5th edition. Pearson, 3-22. Web. https://catalogue.pearsoned.ca/assets/hip/us/hip_us_pearsonhighered/samplechapter/0 133829588.pdf (visited on 27th Mar 2019)

Temple, Charles. Miriam Martinez, Junko Yokota. (2014) 'Literary elements in works for children' in *Children's Books in Children's Hands: A Brief Introduction to Their Literature*. 5th edition. Pearson, 23-46. Web. https://catalogue.pearsoned.ca/assets/hip/us/hip_us_pearsonhighered/samplechapter/0 133829588.pdf (visited on 27th Mar 2019)

Thomson-Wohlgemuth, Gabriele. (1998) 'Children's literature and its translation. An overview'. United Kingdom. Web. https://translationjournal.net/images/e-Books/PDF_Files/Childrens%20Literature%20and%20its%20Translation.pdf (visited on 27th Mar 2019)

Tizhoosh, Hamid R. Sahba, Farhang. Dara, Rozita. (2008) 'Poetic Features for Poem Recognition: A Comparative Study'. *Journal of Pattern Recognition Research.* 24-39. Web. http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.730.9340&rep=rep1&type =pdf (visited on 4th Aug 2019)

Toury, Gideon. 'The Nature and Role of Norms in Translation' in Venuti, Lawrence, eds. *The Translation Studies Reader*. London and New York: Routledge, 198-211.

11. Appendix (Translation of the picture book and books of poems)

Bing the Clumsy Thief

Once upon a time there was a small family that lived in the attic of a pretty house, which also had a big basement. The family consisted of a mom Tina, a dad named Ivan, and two adorable children: a son Marko, and a daughter Luna. They also had two pets, a cat Oggy and a dog Timmy. One day Tina was cleaning the children's room and asked Ivan to take the big boxes to the basement. It was hot, so the windows were open and everyone could hear Tina shout to Ivan: *"Please, be careful when carrying those big boxes to the basement. Don't drop them, my treasure is inside!"* It was important to Tina that those boxes were handled safely.

Somewhere nearby, one particular person was really interested in those boxes. It was a thief named Bing. Better yet, Bing the clumsy thief. You see, Bing wanted to become rich the easy way. He tried and tried, but he just didn't seem to manage to rob anyone or anything. When he tried to rob a bank, he entered the vault and started stuffing the banknotes in his bag. But, he accidentally pulled the door of the vault with his suspenders and locked himself in. The police found him, took him to jail and then to court.

He wasn't any more successful when he tried to rob a store. He frightened the cashier when he yelled *"This is a robbery!"*, took the money, but he was hungry like the wolf, so he stuffed a few sausages in his pocket. He had barely turned the corner when some stray dogs smelled the sausages and jumped on him, and so the police caught him up easily, took him to court and then to jail.

It didn't go any better when he tried to rob a neighbourhood café. He was in such a hurry that he forgot his gun, so he threatened the waitress with his finger pretending it was a gun. He pointed his finger, which was wrapped in the sleeve of his shirt, and shouted *"This is a robbery!"* But the waitress wasn't confused or scared at all, so she hit him on the head with a bottle, shouting back at him: *"I'll give you a robbery. Also, it's rude to point at people!"* Not only did he get hit on the head, but he also learned a lesson in etiquette. The police came, took him to court and then to jail.

Bing simply didn't have luck with robberies. Every time they brought him to court, the judge would say: *"Bing, what went wrong this time?!"* In jail they would wait for Bing eagerly to hear what went wrong yet again. Oh, yes, Bing was the clumsiest thief in the history of robberies. He just wasn't any good at them.

Still, Bing was not giving up! Looking at the basement of the house, Bing wondered: *"Well, how hard can it be to rob one lousy basement during the night?! Filled with boxes full of treasure."* He felt that good fortune was smiling at him. With all that treasure inside those boxes he will make up for all his past failures. He'll become a famous thief. Stories will be told and songs will be sung about him. They may even make a movie about him. He will definitely appear on all the front pages. Bing was convinced that a bright future was ahead of him, one of fame and fortune. While Bing daydreamed, the day was slowly turning into the night.

Yawning, Tina went to bed, followed by Ivan and then their children, Marko and Luna. Oggy sniffed around the house some more and then fell asleep too. Taking his job as the family guard dog seriously, and despite his tiny size, Timmy checked if everything was under control and then, satisfied, he dozed off as well.

Hiding behind a tree in the street, Bing was getting ready for action. He was excited. Only one door lock separated him from the treasure and the future of fame. He put a stocking over his head and hurried forward, when suddenly he heard a *bang.* He hit his head on something very hard. *"Who is that, what is that?"*, Bing wondered while his head was ringing inside from the blow, but soon realized he had made the tiniest of mistakes – he forgot to cut out holes in the stocking for his eyes, that's why he didn't see anything in front of him. *"This really can't be a good sign"* – Bing thought to himself, but being an optimist as always, he calmed down quickly. *"Even the most experienced people sometimes make mistakes, right?"* he concluded and quickly cut out holes and moved into action.

Believe it or not, he broke into the house quite effortlessly and found his way to the basement. It was dark. There was only some faint street light falling on the important boxes. *"No problem"* thought Bing, a lamp was here to light his way. Of course, Bing wouldn't be Bing if everything went his way. The lamp wouldn't turn on. Bing shook it all around. He banged on it, but nothing worked – the batteries were old. *"Oh God!"* – Bing though to himself, but what's done is done. Tired from all the excitement, he carefully started moving around the basement. Boxes next to boxes, boxes on boxes, boxes around boxes… Treasure all around him, Bing thought gleefully. He made his way towards the first box, opened it and found only clothes inside – pants, shirts, socks, hats. *"God, what is this?"* he thought. Oh, well. It's just one box, anyway. There must be treasure in other boxes. He eagerly opened another box, and inside it he found footwear – slippers, shoes, sneakers, boots. This wasn't treasure, either. He hastily turned to the third box, but all of a sudden, he banged his head really hard against a pan that hung from the rail. *"Baaaaang"* – the sound cut through the silence of the night. The deafening noise echoed through the basement, through Bing's head, he saw stars and could barely stop himself from screaming in pain. And it hurt horribly! Two blows in the head in such a short time is not easy even for the hardest of heads.

Upstairs in the apartment Tina jolted awake and thought something was going on, so she shook Ivan and said to him: *"I think there is something going on in the basement! Someone is down there!"*. However, Ivan – still half asleep, mumbled: *"Nothing is going on, it's just the draft! Go back to sleep, honey!"*. Tina shrugged, turned around and fell asleep again.

Down in the basement, Bing was slowly coming around, with a second big bump on his head. *"Well, what can you do"* – he muttered to himself – *"it's a dangerous job, after all!"*. And then he went on to see what was in the third box. Inside he found various toys: cars, trains, airplanes. *"Oh my!"*, thought Bing, *"What is this?!"* Now he was getting irritated. He turned to the fourth box that was on the top of the pile, but couldn't reach it. He looked around the basement, found a wobbly chair, hopped on it, when suddenly the chair started rocking under him – left, right, left, right and … oops. Bing lost his balance and fell down. If only he had fallen on the floor; but no, he fell on a children's bicycle with a big horn. When it honked under Bing's weight, everyone woke up in a blink of an eye. Absolutely everyone – even the neighbours! Tina yelled: *"I told you there was something going on in the basement!"* Ivan quickly put on his sweatpants and sneakers, grabbed his tennis racquets, which he always kept by the door, while Timmy and Oggy, like genuine police assistants, hurried after him to the basement. They found Bing in the hallway as he was trying to get away, limping.

When he saw the group approaching him in a hurry, armed with a tennis racquet, sharp claws and dangerous teeth, Bing swiftly made his way towards the front door. He might have even escaped if his pant leg hadn't got caught on a thorn of a decorative cactus, which Tina planted and took care of for years despite the complaints from the neighbours that cacti don't belong in hallways but in the desert. While Bing was shaking his pant leg, trying in vain to free himself from the thorn, Timmy bit him in the behind, while Oggy the cat jumped on his head. Ivan called the police who got there in a flash. The policeman just shook his head, smiled and said: *"Oh, Bing, Bing, another failed robbery"*. While he was putting handcuffs on Bing, Tina quickly checked if all their belongings were in place in the basement, that is, if they were still in the boxes. Those valuable things were her memories of Marko and Luna when they were really small. *"This is my real treasure!"* – said Tina loudly, while Bing looked at her in confusion as they put him in the police van and took him to a well-known place – before a judge and then to jail. It was obviously a routine procedure for Bing, the police, and the judge.

Sitting behind bars, Bing realized it was time he admitted to himself that he wasn't born to be a thief. It even became very clear to him that being a thief wasn't all that cool, either. Maybe he could find a less stressful and a less dangerous job. If we consider the length of his prison sentence, Bing had a lot of time to think about his new career. Maybe he won't be as famous as he's always wanted to be, but he didn't want to be someone who spends his days behind bars. *"Well, let's see"*, Bing thought to himself, *"what could I be?"* as he sat on the bench deep in his thoughts, pondering his future career.

– The End –

USPAVANKE

Moja prva uspavanka

Pala je noć
i susjedstvo spi,
Još samo moraš
zaspati i ti.
To je lako učiniti,
Okice male sklopiti.

Zvjezdice sjaje,
mjesec je žut,
Snovima tvojim
kazuje put.

A kad prođe noćna tama
I kad zora svane,
Probudi se vesel Ivan
Kraj tate i mame.

Kratka uspavanka

Spavaj, spavaj,
Anđele moj,
Čuva te mama i tata tvoj.
(ponovljati dok bebač ne zaspi!)

Lullaby

Sleep, baby,
sleep tight,
Mom is wishing you
good night.

Stars are shining,
Moon is shining too,
Sleep, my baby,
mommy loves you.

Muzikaš(i)

Što se glazbe tiče u
roditeljskom domu,
Tu je moj tata na terenu
svomu.

LULLABIES

My First Lullaby

The night has fallen
Everyone sleeps it through,
Only now, my dear one
So must you.
Close your sweet eyes,
It's easy to do.

The stars shine,
The moon glows,
It shows the path
Your dreams chose.

And when the night ends,
And the sun rises a tad,
Cheerful Ivan wakes up
Beside his mom and dad.

Short Lullaby

My dear little angel
Sleep, sleep the night through
Mom and dad will watch over you.
(repeat until the baby falls asleep!)

Lullaby

Spavaj, bebice,
San će doć',
Mama ti želi
Laku noć.

Zvijezde sjaje,
I mjesec također,
Spavaj, bebice moja,
Voli te majčica tvoja.

Musician(s)

When it comes to music
In our family home,
My dad is on his own turf,
which he likes to roam.

Voli slušati sve po redu:
country, pop-rock, zabavnjake,
Hvala bogu da ne voli
turbo-folk i narodnjake.

Kada CD novi kupi,
Mama kaže: - Jao jao!,
Toliko ih tata ima i
Policu pravit dao.
Na kauču onda sjedi
I s ljubavlju sve ih gleda,
Dirat' CD-e bez pitanja
Nikome moj tata ne da.

Kad nam mama nije doma,
Odvrnemo glazbu jako,
U naručju moga tate
Meni plesat' baš je lako.

Vrtimo se svud po sobi,
Od buke nam glava bruji,
Drmamo se ja i tata,
uštekani k'o u struji.

Mali sam i ne znam dobro
Kak' vrhunska glazba zvuči,
Zato mi je jako važno
Što me tata puno uči.

ŽIVOTINJSKO CARSTVO
Krava
Bila jednom jedna krava,
koja mi je mlijeko dala.
Mlijeko piti baš je zdravo,
Zahvaljujem tebi kravo.

Pas
Imao sam jednog psića,
Baš je čudan lik on bio.
Nit' je jeo, nit' je pio,
Nit' piškio, Nit' kakio,
Čak ni lajat' nije htio.

He listens to everything:
Country, pop-rock, and dance,
But thank goodness he doesn't
Give turbo-folk a chance.

When he buys a new CD,
Mom says: - My, oh my!
My dad has so many,
He has shelves that go up high.
Then he sits on his couch
And looks at them with love,
You must ask, as it is forbidden
To touch the set of CD's above.

When Mom isn't at home,
We turn the music loud
In my dad's arms
It's like dancing on a cloud.

We twirl around the room,
The noise is way louder than a knock,
Dad and I are jiggling,
It's like we're having an electric shock.

I'm little and I don't know
Which genre is the best,
That's why it's so important
That he teaches me all the rest.

ANIMAL KINGDOM
Cow
There was once a cow
Who gave me milk somehow
Drinking milk is healthy too
Dear cow, I thank you.

Dog
I once had a dog,
He was a weird one, who knew?
He didn't pee or poo,
He didn't eat or drink too,
He wouldn't even bark at you.

Projuri kraj njega mačka,
Al' on mačku niš' ne šiša,
Tad ja shvatih što je njemu:
Pa moj psić je sav od pliša.

A cat rushes past him,
But he barely sees it,
That's when I realized:
My dog's a stuffed toy, geez!

Pčela
Čuo sam za jedan,
Medicinski stav,
Da je med od pčela,
Jako, jako zdrav.

Bee
I heard somewhere
Of one medical fuss,
That honey from bees
Is very healthy for us.

Zamolio sam pčele,
Što u vrtu lete,
Kada prave med,
Da se mene sjete.

In my garden they fly,
So I stopped and asked a bee
That when they make honey,
They think of me.

Prijatelji na vrtuljku
Majmut trči,
slon ga juri, a
Za njima
žirafa žuri.

Friends on The Carousel
A monkey runs,
An elephant chases him,
Behind them a giraffe
hurries all tall and slim.

Osim glazbe, malo svjetla,
Ta ekipa niš' ne traži, pa od
džungle il' savane,
Kinderbet im puno draži.

Other than music and a little light,
They don't ask for much,
So instead of jungles and savannahs,
They prefer cribs and such.

Svaki svakom tu je drug,
Uvijek isti vrte krug.

In each other they see a friend,
Always together till the end.

Moj tata
Kosa mu je kratka, tamna,
Sa ponekom sijedom vlasi,
Lice mu je milo, blago,
Kojeg uvijek osmijeh krasi.
Dubokoga on je glasa,
I atletskog sportskog stasa.
Srce mu je svo od zlata,
To je moj najdraži tata!

My Dad
His hair is short and dark,
A few greys visible from afar.
His face is sweet and dear,
Always bright with a smile.
He has a really deep voice,
An athletic build not by choice,
His heart is gold, never sad,
He is my dearest dad!

Kada kući s posla dođe
I otključa naša vrata,
Jedva čekam da se bacim
Svome tati oko vrata.

When he comes home from work
And unlocks the door,
I can't wait to throw myself
Around my dad's neck some more.

Premali sam, ne govorim,
Al' na znanje mogu dati
Čim ga vidim baš se jako
Ja veselim svome tati.

Nestrpljiv sam da me uzme
U zagrljaj čvrst i snažan,
Kad me nosi svud po stanu,
Osjećam se zbilja važan.

Ja uživam biti s tatom
Po cijele dane skupa,
Al' mi ipak najmilije,
Kad navečer on me kupa.

Na šamponu taj ne štedi,
Bogato me kremom maže:
Higijena ti je pola zdravlja,
Uvijek meni tata kaže.

Sretan sam ja što ga imam
I volim ga srcem cijelim,
Da me voli k'o ja njega
Jedino je što ja želim!

Mamin tata
U penziji moj je djeda,
Ali sa posla on se ne da,
Svaki dan na faks on ide,
Marljivijeg nema dide.

Pitam zašto tol'ko radi,
Kaže: *Da ne krepamo od gladi.*
Vremena su zbilja teška,
Državi nam slabo ide,
Da će biti manje novca,
To penzići prvi vide.

Zaliha se pravit' mora
I staviti sve sa strane
Da obitelj nešto ima
Za najcrnje gladne dane.»

I'm too small, I don't speak,
But I can show I am glad
When I see him,
My dearest, dearest dad.

I'm impatient to be picked up
In his arms so big and strong,
When he carries me around the flat,
I feel important, like I belong.

I enjoy being with dad
The two of us on a spree,
But the best are the evenings,
When he bathes me.

He uses lots of shampoo,
And smears rich cream on me:
Hygiene is half your health,
My dad always tells me.

I'm happy to have him
With all my heart I love my dad,
And for him to love me as much
Would make me really glad!

Mom's Dad
My Grandad is retired,
But he still works, and is never tired,
He goes to college everyday,
He is the tireless one, I always say.

I ask why he works so much,
He says: "*To not die of hunger and such.*
Times are hard,
The country is fearing the worst,
That there will be less money,
Retirees see this first.

We need to stock up
And save for rainy days
So that our family has
Help through a dark phase."

Mislim si ja o mom djedu,
Valjda pravo čovjek ima,
Kad narastem radit ću
Da pomognem i ja svima.

I thought about my Grandad,
He knows this, he must be right,
When I grow up I'll work like mad
And help everyone live right.

Dvije tete

Imamo mi dvije tete
Što po cijeloj kući lete.
Jedna čupa, druga sadi,
Svaka nešto uvijek radi.

Two Aunts

We have two aunts
One picks, the other plants,
Around the house they fly,
Chores are always catching their eye.

Znaju kuhat', peglat', spremat',
Ništa njima teško nije,
Uvijek jedna nešto traži
Kad moj djeda viče: Di je!

They cook, iron, and clean,
Nothing is hard, not even a bit,
And one always looks for things
When my Grandad yells: Where is it?!

Jedna voli jednog Peru,
Druga slobodna k'o 'tica,
To su naše drage tete:
Vera i Slavica.

One loves a certain Pero,
The other is free as a bird,
Those are our aunts:
Vera and Slavica, there is no third.

Strani jezici

Pas nam kaže vau vau,
Mala maca mjau mjau,
Sova viče hu hu hu,
A kravica mu mu mu.
Guska priča ga ga ga,
A patkica kva kva kva.

Foreign Languages

Dogs say woof woof,
Kittens say meow meow,
Owls say hoo hoo hoo,
Cows say moo moo moo,
A goose says honk honk honk,
And a duck says quack quack quack.

U divljini lav nam riče,
Vjeverice u glas skviče,
Iz blata nam svinja rokče,
Kokoda je jezik kvočke.

In the wild lions proudly roar,
From the mud pigs squeal, not snore,
Squirrels squeak as loud as they can
And hens cluck away their silly plan.

Ovce u glas blekat' znaju,
Koze meketanjem dižu graju.
Konji njište k'o na fešti,
Papiga na sav glas krešti.

Sheep only know how to loudly bleat,
Goats stir commotion, bleating to greet.
The life of the party are horses that neigh,
And the parrot squawks loud as he can.

Kukuriče pijetao kada se probudi,
Iz zološkog vrta slon nam tužno trubi.
Svi ostali krekreću, brundaju il' zuje,
Važno im je samo glas nek' im se čuje!

When roosters wake up, they crow,
The elephant in the zoo trumpets, sad and slow.
Everyone else can croak, grunt, or buzz,
It's important to be heard just because!

MOJA OBITELJ

Mamina mama

Uvijek mi se blago smije,
Ništa njoj baš teško nije,
Spremna je za igru, šalu,
Jako voli djecu malu.

Svaki dan me vidjet' dođe,
Brzo s njom mi vrijeme prođe.
Nije više tako mlada,
Puzanje joj teško pada
Ali zato mazit' znade
Njene ruke stalno rade.

Kad bi barem žena svaka
Bila kao moja baka!

Tatina mama

Moja baka Nada od žene je zmaj,
Moj tata joj je dao nadimak taj.
Srce joj je snažno, kroz nos lako diše,
Jedino masnoće malo su joj više.

Ako kiša pada, njoj ništa ne smeta,
Kada poslije ručka krene pa se šeta.
Na vježbanje s klapom uvijek ide rado,
E, baš si nam sportaš, draga bako Nado.

Najbolje na svijetu gibanica mota,
Nema mi finijeg od njenog rižota.
Što je novo u svijetu, kome za što sude,
O svemu želi baka informirana da bude.

Jako voli čitati i sve voli znati,
A u zadnje vrijeme sapunice prati.
Postala je i Turkinja u miru svoje kuće,
Pa protiv uroka silnih uši se vuče.
Čestita je žena, pravedna i stroga,
Dobro je odgojila i taticu moga.
Previše se brine, nepravda ju muči
Zato joj i žgaravica u želucu čuči.

Volim svoju baku od srca i jako,
Budi uvijek kraj mene,
draga moja bako!

MY FAMILY

Mom's Mom

She has a sweet smile,
She solves problems with style,
She's always ready to joke around,
She likes having small children around.

She comes to see me every day,
Time passes by quickly while we play,
She isn't so young anymore,
Crawling makes her really sore
Cuddling is something she's good at
Her hands always work well like that.

If only every woman could be
Like my Grandma is to me!

Dad's Mom

Grandma Nada is a dragon, not a dame,
My dad gave her that silly nickname.
Her heart is strong, she breathes through her nose,
Only her blood fats are high, which she knows.

Grandma isn't bothered when it rains,
Her afternoon walk will put energy back in her veins.
She loves to exercise with her crowd,
Gran, you're an athlete, you should be proud.

She makes the best pastry in the west,
Her risotto is the very best.
Grandma wants to know every report
Like what is new and who's in court.

She loves to read and to know it all,
She watches soap operas and follows them all,
She's become a real Turkish woman as a fan,
Pulling ears against curses wherever she can.
An honest and strict woman, you can tell,
She even raised my daddy pretty well.
She is bothered by injustice and worries too much,
Heartburn sits in her stomach and acts like a tight clutch.

I love my Gran with all my heart,
My dear Grandmother,
I hope we never part!

Ivanova pjesmarica 2	Ivan's Book of Poems 2

Zanimanja

Kada padne noć,
Na spavanje moraš poć'
San će brzo doć'
A onda sve ćeš moć'.

Strašni gusar biti
Što po moru plovi,
Hrabar toreador
Koji bika lovi.

Možeš biti pilot
Što po nebu leti
Ili astronaut na
Mjesec što sleti.

Možeš biti liječnik
U bolnici što radi
Ili građevinar
Što nebodere gradi.

Možeš biti trubač
Što u zboru svira
Ili policajac
Što gradom patrolira.

Možeš biti klaun
Što ljude veseli,
Ili sudac strašni
Što kazne svima dijeli.

U snovima možeš
Biti stvarno svašta,
Granica je samo
Tvoja bujna mašta.

Čvarci

Bio sam u posjeti kod maloga Marka
i prvi put se dokop'o slavonskoga čvarka.
Čudno je to jelo, što ga starci vole
Svako malo nekoga za deset deka mole.

Jobs

When the stars begin to glow,
To bed you must go
Sleep will not come slow
And to your dreams you can go.

To be a scary pirate
Who sails the seas,
A brave toreador
Who catches the bull that flees.

You can be a pilot
Who flies in the sky
Or an astronaut
Landing on the moon up high.

You can be a doctor
Who works in hospital with the sick
Or a construction worker
Building skyscrapers tall and thick.

You can be a trumpeter
In a big band,
Or a policeman
Patrolling the whole land.

You can be a silly clown
Who makes people have fun
Or a scary judge
That punishes everyone

In your dreams you can
Be anything you like,
You can tell all your fears
To just take a hike.

Cracklings

I was visiting little Marko a while ago
And tried Slavonian cracklings, what a show!
It's weird food that makes the old folks smile
Every so often they ask for a few more grams.

Pod zubima hrska, a unutra meko,
Delikatesa to je, ja baš ne bih rek'o!
Ali starci bolje od me znaju,
Kada silne novce, za te čvarke daju.

Čak i moje bake čvarke jako cijene
Svaka uvijek pita: «Imaš li za mene?»
Kad se mene pita što je hrana fina,
Ma nema mi boljeg od mog - Čokolina.

Mata Hari

Bila jednom jedna patka,
Baš je patka bila slatka.
Imala je žuti kljun,
Zvali su je patka-špijun.
Pratila je što se zbiva,
Tko za kojom ribom pliva.
Zašto gnjurac stalno gnjuri,
Kuda labud uvijek žuri.
Bilježila razne stvari,
A zvali su ju - Mata Hari.

Razočarana žaba

Na jezeru jednog dana
Začula se čudna buka,
Svi su čuli kako žaba
Na sav glas nešto kuka.
Viknula joj patka tada:
"Žabetino jedna, nisi ovdje sama
Probaj se ponašat kao prava dama.
Pačići se moji tvoje vike boje,
A iskreno ideš i na živce moje."
Odgovori sada žaba glasa tužna
Kako je je - eto - sudbina baš ružna.
Saznala je žaba od labuda Dude,
Da bi mogla jednom čak i princ da bude.
Al' nikako da se princeza
Na jezeru stvori
Pa da ju poljupcem
U princa pretvori.
Za poljupčić mali
Sve bi žaba dala,
U dvorcu bi živjet'
bez problema znala.

The outside is crunchy, the inside soft, though,
It's a delicacy, but I really wouldn't know!
However, my folks know better than me,
They pay a fortune for them, you wouldn't believe!

Even my Grans appreciate them and agree
They always wonder: *"Are there some for me?"*
When you ask me which food is best,
Čokolino is so much better, I strongly suggest.

Mata Hari

Once upon a time there was a duck,
She was cute and had good luck.
She had a yellow beak,
They called her spy-duck, really sleek.
She tracked all that was going on,
Each fish chasing the other one.
Why the grebe dives and what's with all the scurry,
And where the swan is going in such a hurry.
She wrote down many things in a blur,
Mata Hari – is what everyone called her.

The Disappointed Frog

One day on a pond
You could hear a strange sound,
A frog who wasn't taking a break
But loudly complained all around.
The duck yelled back at her:
"You frog, you're not here alone
Try acting like a lady and lower your tone.
My ducklings are scared of your squeal,
And frankly, my nerves aren't made of steel."
The frog answers with sadness in her tone
It is what it is, destiny is ugly to the bone.
The frog found out from Dudo the swan,
That he could become a prince at dawn.
But the princess never seems
To appear on the lake
To give him a big fat kiss so
That into a prince he can awake.
The frog would do anything
For just a tiny little kiss,
To live in a castle
He knows it would be pure bliss.

Na to kaže patka žabi:
«O moj dragi Bože,
Pa zar ti ne znaš da se
to samo u bajkama može?»

Then the duck told him:
"Frog, didn't you know,
Oh my, oh goodness me, this
Only happens in fairytales though?"

Mozgalice

U moru se uvijek kreće
U jatu il' sama,
Opeći će sve plivače
Nema ona srama!
(Meduza)

Ima uši jako duge,
Brz je on na kratke pruge,
Kad' razmišlja on o jelu,
Voli pojest mrkvu cijelu.
(Zec)

Pliva mirno po jezeru,
Bez napora stigne svuda,
Al' pod vodom nogicama
Pedalira kao luda.
(Patka)

Osam ruku ona ima
I strašno je spretna s njima.
Kad joj sve se ruke slože
S njima lovit školjke može.
Može čak i boju mijenjat'
Kad u lov se počne spremat.
(Hobotnica)

Gdje god krene kuću svoju
Sa sobom on vuče,
A kad vidi ruku tvoju
U kuću se tad uvuče!
(Puž)

Upregnu ga sa svih strana
Da terete teške nosi
Al' kad njemu to prekipi
Stane mirno i prkosi.
Možeš vikat', kumit' molit'
Al' se neće mrdnut' s mjesta

Brain Teasers

She moves around in the sea
And lives in a bloom or alone,
She'll sting anyone close to her
Beware of her zone!
(A jellyfish)

He has long ears,
And is fast on short springs,
When he thinks about food,
He likes carrots above all things.
(A rabbit)

She swims in the lake,
When going places she seems lazy,
But underwater her feet
Pedal like crazy.
(A duck)

She has eight hands she can sprawl
And is very clever with them all.
When they all work together
They catch shellfish no matter the weather.
She can change color back or front,
When she's getting ready to hunt.
(An octopus)

Wherever he goes
He takes his house too,
But when he sees your hand
He hides inside from you.
(A snail)

They harness him from all sides
To carry heavy weight
But when he gets tired of it
He stops to spite you and waits.
You can yell, beg and pray
But he won't budge from the spot

Da tvrdoglav ti si k'o on
Uvreda je vrlo česta!
(Magarac)

That you are as stubborn as he is
Is an insult you can hear a lot.
(A donkey)

Njega mačkom zovu, ali nije maca
I najveće zvjerke misle da je faca.
Kažu da je životinjama
on kralj pravi,
Zato što je opasan i
s grivom na glavi!
(Lav)

They call him a cat, but he's no kitty
Even the biggest beasts think he's pretty.
He is the real king
Among animals, it is said,
Because he's dangerous and
Has a mane on his head.
(A lion)

Mali su, al' stalno rade
Ispod zemlje svašta grade.
Svi zajedno sretno žive,
Marljivosti njihovoj
ama baš svi se dive.
(Mravi)

They are small, but they work in full swing
Underground they can build anything.
They all live together, this is their quirk,
Everyone all around admires
Their hard work.
(Ants)

MORSKE PRIČE
Morski jež
Kad u moru vidiš ježa
S oštrih bodlja trista,
Znaš da je na tom mjestu
Voda jako čista.
Ali pazi se ti bodlja
Što iz ježa strše
U stopalu noge tvoje
da ne završe!

SEASIDE STORIES
Sea Urchin
When you see a sea urchin in the sea
With three hundred sharp spines,
Rest assured, the water is clean
They're living here, and that's a clear sign.
But be careful of those spines
That stick out of that creature
If they end up in your foot, that'll be
The lesson they'll teach you!

Morski pas
U Poreču gradu pročuo se glas
Da na plaži kruži jedan morski pas.
Čudne on je vrste, netipična roda
Stanište mu šljunak, a ne samo voda.
Vidjeli ga kako pomno motri
ljude, osluškuje i promatra
Procjenjuje tko se ručak da mu bude.
Javljaju turisti da ih riba vreba
i da vlast u Gradu hitne mjere treba.
Prioritet to je bez ikakvog pardona
Da ne propadne istarska turistička sezona.

Shark
In Poreč there is a rumor going 'round
That there is a shark swimming around.
He's a weird type, an untypical kind
His habitat is water, but pebbles he doesn't mind
He was watching, listening and observing a bunch
Assessing who will become his next lunch.
Tourists say that a big fish is lurking
And the city needs to take measures in a haste.
This is a priority, just so you know
Or the Istrian tourist season may take a blow.

U potragu kreću ljudi, svatko od
njih spreman, da rukama svojim
golim uhvati tu neman.
Mali Ivan čudno gleda poludjele u hajci,
Zar ne kuže da pas morski na njegovoj je majci!

People are searching, they are all set,
to catch the monster with their bare hands.
Little Ivan looks confused at the crazy chase,
They don't see the shark is on his T-shirt, not in the race!

Na plaži

Kada dođe ljeto, vrijeme je za more,
Da od posla ljudi malo se odmore.
Na plaži biti prava je milina, a posebno kada
Udari ljetna te vrućina.
Skinu te do gola i uz vodu stave
Gledat' kako struje morske vale prave.
Nabave ti kremu specijal za dijete
Pa namažu tijelo od glave do pete.
Šešir je na glavi male bebe svake
I to onaj što odbija jake UV zrake.

Za plivati u moru dobar šlauf treba
Poseban s gaćama, ako još si beba.
Kantica i lopatica jako dobro dođe

Kad poslije kupanja na pijesak se pođe.
Ima tu još puno važnih rekvizita
Ako se neku malu bebu pita.
Lijepo se kupati na plaži u divljini
Ipak još važnije je imat mamu u blizini.

At the Beach

When summer comes, it's time to go to the sea,
People want a break from work, they need to be free.
Spending time at the beach is such a treat,
Especially when you're out in the summer heat.
They take your clothes off and put you at the edge of water
So you can watch the current and be the wave-spotter.
They get you special, baby sunscreen
And spread it all over your skin.
A hat is on every child's head against the blaze
The one that protects them from UV rays.

To swim in the sea one needs a good floatie
A special one with a seat, if you're still a baby.
A bucket and a spade can come in handy

When after swimming you want to get all sandy.
There are many more important props
If you asked a baby, you'd never stop going to shops.
It's nice to swim at the beach in the wild
but it's even better to have mom close to your side.

OBITELJSKE PRIČE

Mamina mama

Kad' rođendan baka slavi,
Napravimo party pravi!
Malo slanog, malo vina
I na kraju torta fina!

78 punih moja baka sada ima
Al' s obzirom na tegobe,
Baš se lijepo nosi s njima.

Zaboravlja vrlo lako,
Često mene ne prepozna,
Ali bude jako sretna
Unuk da sam kada spozna.

FAMILY STORIES

Mom's Mom

When Gran celebrates her birthday
We make sure to honor her in a big way!
A bit of savory stuff, a bit of wine
And at the end a cake, isn't that just fine!

My Gran is 78 years old
But considering all her ailments,
She looks great, she's very bold!

She easily forgets things,
And can't quite see,
But she gets really happy
When she realizes it's me.

Jako volim svoju baku
I rado se igram s njome,
Jer mi baka uvijek dade
Da sve bude baš po mome!

Mamin tata

Kod kuće se dobro zna
Da smo kompa djed i ja.
Volim kad me djeda uči
Što sve imamo u kući.

Antikvitet djed baš voli,
Ili bolje reć' starine,
Posebno su njemu
Drage od prabake vitrine.
Radoznao ja sam strašno
Što u njima ima,
Al' je djeda zaključao
Sva vrata na njima.
Kaže da on tako čuva
Sve bakine vaze,
Jer sumnja da ukućani
Baš na njih jako paze.

Kod djede u radnoj sobi
Milina je biti,
Tamo ništa od mene
Ne može se skriti.

Haračiti po toj sobi
K'o Božji je dar,
Strašno volim kada s djedom
Radim ja dar-mar.

Pucamo mi iz topa
Na regalu što stoji,
Svaki put mi djed olovke
Iz pernice broji.
Onda gledam sve satove

Što ih djeda ima,
Stavim ja njih na ruku
Pa se šetam s njima.

I love my Gran very much
Especially when we play
Because Gran always
Lets things be my way.

Mom's dad

Grandad and I, it is known
Are a gang at home.
I love it when he teaches me
All the things at home that I can see.

Grandad really loves antiques,
Or better yet really old stuff,
He especially likes Grandma's
Showcases more than enough.
I'm really curious
What does she keep in them, gems?
But Grandad locked up
All the doors on them.
He says he keeps
All of Grandma's vases protected,
And hopes that from all the others
They will remain undetected.

In Grandad's study
It is a pleasure to be,
In that room there's nothing
He can hide from me.

Rifling through the stuff in the room
Is like a gift from God, I guess,
I really love when Grandad
And I make a big mess.

We fire up the cannon
That stands on the shelf
Grandad always counts
My pencils to himself.
Then I look at all the watches

He cherishes like gems,
I put them on my wrist
And walk around with them.

Rado gledamo sve knjige
Djeda što ih piše,
Otkako je u penziji
piše ih još više.

Jako ja volim biti
U društvu djede svoga,
Jer važan je on dio
Malog svijeta moga.

Moj tata

Od tate se moga
Naučit' puno da
Napokon sam to
Shvatio i ja.

Nogomet prati,
Igrače sve znade,
I na suca viče
Kad nam lopte krade.

Kaže meni tata,
frajer moram biti
I k'o svako muško
Nogomet pratiti.
U životu muškom
Sport je važan jako,
Malo i zbog zdravlja,
Al' zbog cura jako.

Kupio mi tata ljetos loptu
Brazuka na dar,
Za vježbati šut po kući
To je prava stvar.

Malo mi je teško driblat
Jer sam jako mali,
Snage mi u listovima
Za driblanje fali.

Kada šutnem loptu jako
Tata mi se smije,
Da u meni vidi talent
Otac to ne krije.

We look at all the books
He writes to not be a bore,
Since he retired
He's been writing so much more.

I love to be around
My Grandad so dear
Because he's an important
Part of my every year.

My dad

You can learn
A lot from my dad
I finally know that
And I'm so glad.

He watches soccer, and as for players,
He knows them all,
He yells at the referee
When he steals the ball.

Dad tells me
I need to be cool
And like every guy
To know every soccer rule.
Sport is very important
In every man's life
For your health, of course
But mostly to impress girls or your wife.

Last summer as a gift
Dad bought me a Brazuca ball,
That's the coolest thing ever
To practice shooting at our wall.

I find it hard to dribble
Because I'm so small,
I lack strength in my calves
To dribble the ball.

When I shoot the ball hard
Dad laughs loudly at me,
That he sees talent in his son
My dad doesn't hide from me.

Kad narastem

Ja ću sebe

U sport zbilja dati

I postat ću jako slavan

Zahvaljujuć' tati!

A onda ćemo tata i ja

Biti tandem pravi,

On menadžer, a ja igrač

Na putu ka slavi!

Dao Bog, kaže tata,

Da se ovo desi,

Al' te otac uvijek voli

Baš onakvog - kakav jesi!

Baka dilerica

U Poreč je stigla moja baka mila,

Al' od početka sumnjiva mi bila.

Donijela je torbu sadržaja čudna

Zbog torbe je baka noću bila budna.

Onda jednog dana kaže mome tati:

- Ovu torbu sine, moram nekom' dati. -

Unutra je sadržaj Mileni jako vrijedan

Hitno moram dogovorit' ja sad susret jedan.

I nazove baka klijenta od Milene,

Na sastanak povela mamu, tatu i mene.

Valjda smo joj bili paravan mi pravi

Dok s nekim baka biznis pravi.

Stig'o Nizozemac na parking kod štanda, a

S njim došla cijela nizozemska banda.

I žena i djeca pa čak i jedan pas,

Baš dobro da je baka povela i nas.

Naredi nam baka da stanemo dalje,

I predade torbe što Milena šalje.

Plati masno Nizozemac robu,

Što zatvori baka pod ključ u svoju sobu.

I to mora baka Mileni da preda,

Besplatno se više ništa dilat' ne da.

Kad je pos'o završio pošli smo mi kući,

a moja baka odmah na telefon trči.

Zove broj u Osijeku sva se silno žuri

When I grow up

I'll really give my all

In sports, not just a tad

And become famous

Thanks to my dad!

And then dad and I

Will be a squad, it's not a game

He'll be the manager and I, the player

On my way to fame!

Please God, says dad,

Make my son a star,

But daddy will love you always

Just the way you are!

Gran the Dealer

My gran arrived in Poreč, where we all were,

But ever since she came I've been suspicious of her.

She brought a bag with some weird content she had to take

And because of it she spent her nights wide awake.

One day she said to my dad, her son:

- This bag, I need to give it to someone. -

It's Milena's stuff, valuable and strange

I have an urgent meeting to arrange.

And Gran called Milena's client for all of us to see,

To the meeting she brought mom, dad and me,

We were the perfect cover, I guess

While Gran did business under stress.

The Dutchman arrived at the parking lot as planned,

And with him came a whole Dutch band.

A wife and kids, even a dog, who knew?!

It's good that Gran brought us too.

Gran ordered us to stand back as she went,

To give the bags that Milena had sent.

The Dutchman paid a great deal for the goods

That she stashed in her room under lock and key,

And Gran had to deliver them to Milena.

Guess, there is no more dealing for free.

When the job was done and we headed home alone,

Grandma ran quickly right to the phone.

She dialed a number in Osijek and did it in a big hurry

k'o da misli da ju policija juri.

Čujem iza vrata kako baka priča događaj Mileni,
Sve sam čuo, ništa ne promakne meni:
"Milena, draga, javljam ti se kratko
Transakcija je prošla i brzo i glatko.

Prepoznala Tomicu, a i on je mene,
Obavila pos'o bez i malo treme.
Donijet ću ti uskoro što ti nećak šalje,
A uz kavu ću ti pričat i sitne detalje!"

Da ja ne znam svoju baku
zaključio bih glasno;
Moja baka dila drogu,
To je svima jasno.
I dan danas baka šuti
I smješka se milo,
Neće reći što je
u torbama bilo!

As if the cops were after her she moved in a flurry.

I hear her behind the door telling Milena about the event,
Nothing moved past me, I heard how it all went:
"Milena, my dear, I'm calling you real quick
the transaction went fast and slick.

I recognized Tomica and he recognized me too,
I did the job without any fear, just for you.
I'll bring you what your nephew sent you soon
And over coffee I'll tell you the details too!"

If I didn't know her any better
I'd conclude without a doubt;
My Gran is dealing drugs,
It's clear to everyone.
To this day Gran's been silent
And only smiles sweetly,
She won't say what was
Packed in the bags so neatly!